

European Paintings in German Art Galleries



19th century

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European Paintings

in German Art Galleries

II

MASTERS OF THE NINETEENTH CENTURY



Edited by Ludwig Grote

Published by the Prestel-Verlag, Munich

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Cover: Detail from Manet: 'The Breakfast in the Studio', 1868; after a colour photo in the archives of the Bayerische Versicherungskammer, Munich.

Translated from the German by Wolfgang Maier

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Printed in Germany

During the epoch, whose beginning and end were marked by the Renaissance and the Rococo, the views on art which prevailed all over Europe were practically identical. Every artist was conceded his particular rank on the international hierarchy. The collectors knew what masters their galleries had to contain if they were to acquire European fame and bear witness to the exquisite taste and abundant wealth of their possessors in a proper fashion. This uniformity of opinion was shattered by the French Revolution. The 19th century was characterized by the gradual emergence of a sense of national identity called forth both by new historical concepts and the revolutionary changes in political and social structures. It was, however, the resistance against Napoleon's dictatorship which furnished the most powerful national fervour – a fervour which until the middle of the century barred French art from admission to European collections.

In Germany and Austria, which continued to constitute a national entity for the better half of the century, monarchy and feudalism held sway until the 20th century, but even there the structure of political and social life underwent an irresistible change. The State gradually replaced the personal rule of King and Prince, while simultaneously the *bourgeoisie* became the new pillar of culture and civilization. The galleries and collections – erstwhile embodiments of princely splendour – one after the other passed into the hands of the State and were entrusted to the direction of art historians who represented a new branch of historical learning. Special buildings – called museums – were erected and made accessible to the public: for the people were to be reminded of their national history and of the importance of Utopian values to offset the one-sided influence of the Industrial Revolution. Munich was the first city to create an art-union, and before long

this institution spread over the whole of Germany, laying the foundation for an active and varied system of exhibitions and providing a permanent market for the works of contemporary artists.

Meanwhile the social esteem of the artist had undergone a radical change. What had for centuries been a position denied to all except the greatest masters now was accorded to everyone. The artist was put on a level with the poet and philosopher, more than that – he was even granted a privileged role in *bourgeois* society. Henceforward artists no longer issued only from the crafts and trades but rather from the middle-class and, with growing frequency, from the *grande bourgeoisie*. Apart from portraits and mural decorations for public buildings, the artist no longer created his paintings for a certain sponsor or interior but for display in museums and exhibitions. He was guided by intuition or the inspiration of personal experience, and won society's greatest admiration and esteem if successful – or was treated as an outcast if he failed.

In recognition of its political and cultural responsibility the bourgeoisie established municipal galleries, originally enterprises undertaken by societies and foundations some of which – such as the Kunsthalle in Bremen and the Städelsche Kunstinstitut in Frankfurt – have been preserved until today. Later, however, most of them became publically owned whose collections of great works of art rapidly flourished thanks to the cultural rivalry of the city administrations. At first attention focused on the old masters but there were also some museums which right from the outset devoted themselves to contemporary art. The Neue Pinakothek in Munich and the Nationalgalerie in Berlin set the example for a growing number of exclusively modern collections. The Neue Pinakothek in Munich was founded in 1853 and ranks high among the institutions called

into being by King Ludwig I of Bavaria, the greatest German patron in the 19th century. With this museum he opened his private collections to the public. Ludwig I had also acquired some foreign paintings, but German painters – above all those belonging to the leading Munich school – ranked first in number and importance. The exhibits of the Berlin Nationalgalerie reflected a similar policy: they were mostly created by the same painters only that here the emphasis rested on Prussian art. The two institutes shared another remarkable characteristic, for although Austria belonged to the German Bund the Viennese School was hardly represented.

About 1900 we witness an upheaval destroying all previously accepted artistic standards of the 19th century. One glance at the old catalogues reveals the radical character of that revolution. Only 88 of the 396 paintings displayed in the Nationalgalerie in 1876 were still considered worth showing after 1900. Of the 220 names no less than 142 are missing today. Approximately a decade later the Neue Pinakothek witnessed an equally rigorous re-evaluation. The reason in both cases was the dethronement of Historical Painting by Impressionism and Jugendstil. It was not the erstwhile favourites of the public and not the formerly successful and recognized painters who now were regarded as the true representatives of the 19th century. Quite the contrary in fact – the palm went to those who had been bitterly fought, rejected and ridiculed. This new standard was first applied in Germany and France, but the rest of the European galleries soon followed suit. The new era was ushered in by the Centenary Exhibition staged in Paris in 1889, the year of the World Fair. This representative showing was the first to open its gates to French Impressionism, thus ending a battle of twenty years.

Among the élite of German museum directors, who now set about re-organizing the collections entrusted to their care, Hugo von Tschudi and Alfred

Lichtwark deserve to be mentioned first. It was Hamburg's Lichtwark who discovered the neglected German masters who had anticipated Impressionism. With Hugo von Tschudi's appointment to the post of director, the new European spirit also took up residence in the Berlin Nationalgalerie. From his trip to Paris, which he had undertaken in 1896 together with the painter Max Liebermann, he came back with some of the greatest examples of French Impressionism which still form the pride of Berlin today. He accorded them a place of honour in the Nationalgalerie and called their creators the pioneers of a new art – a measure which provoked a nationwide protest and was regarded as a personal insult by the Kaiser because Impressionism was thought to be infected with Socialism. Undaunted, Tschudi successfully turned the Centenary Exhibition of 1906 into an instrument for gaining universal recognition for this new aspect of 19th century German art. Julius Meier-Graefe rewrote the artistic history of the past saeculum. In 1909 Hugo von Tschudi was appointed Director of the Bavarian State Collections in Munich and immediately went about their re-organization. Here, too, he introduced masterpieces of French Impressionism but went even further and acquired post-impressionist paintings by van Gogh, Gauguin, Toulouse-Lautrec and even Matisse. What Tschudi strove to establish was a tribuna of the German and French art of the 19th century, "free from all local and political partisanship, high above the ordinary and chosen for their quality alone, these masterpieces were to keep alive historical tradition and simultaneously set valid standards for future generations". Others have followed the trail blazed by those pioneers. They have weeded out conventional works of ephemeral fame, replaced them with those examples of 19th century art which prepared the way for the present and, last but not least, reinstated many forgotten painters in their well-deserved places of honour.

It was Winckelmann who originated the movement which turned away from Rococo and proclaimed the imitation of Antiquity as a means to reorientate art and culture towards reason and nature. Classicist moderation had already been recommended occasionally at the height of the Baroque as an antidote against the exuberance of that style. But now the Classicist reaction began to acquire a radical character and aimed at nothing less than a second Renaissance. Rome became the centre of this new ideal and attracted artists from all over Europe.

Anton Raphael Mengs (1728-1779) formulated the theory of Classicist painting. He presented the Renaissance as the acme of artistic perfection and particularly recommended to this generation a faithful imitation of the outstanding qualities of the three greatest representatives of that epoch: Raphael, Giorgione and Titian. Mengs spent all his life in Rome and Madrid. German galleries contain some highly sophisticated portraits by his hand (plate 1). *Johann Friedrich August Tischbein* (1750-1812) exclusively specialized in portrait painting. He transformed the ladies of Goethe's time, who garbed themselves in shimmering silks of Antiquity, into sensitive sisters of Iphigenie (plate 4).

John Henry Fuseli (1741-1825), Swiss by birth, had a great predilection for the demoniac, the dark and the fantastic. Strong contrasts of light and shade form the background to the ecstatic movement of his figures to whom he lends gigantic proportions after the manner of Michel Angelo (plate 2, illustration 181). Füssli was a friend of Lavater and Goethe, which gained him a local reputation in Weimar. But he settled in London and was soon forgotten on the Continent.

Johann Heinrich Wilhelm Tischbein (1751-1829) also counted among Füssli's friends. With his painting 'Goethe in the Campagna' (plate 6) he created the pictorial symbol of the poet's attitude towards this classical country. *Anton Graff* (1736-1813) represented the realistic style of portrait painting. He did not idealize his models but retained their individual facial features. Graff spent most of his life in Dresden and a large number of his works have kept alive the likeness of numerous outstanding contemporaries of Goethe (plate 7). *Joseph Georg Edlinger* (1741-1819) of Munich is of comparable status to Graff (illustration 248).

Jacques-Louis David (1748-1825) ended the as yet undifferentiated early phase of the movement. In the Rome of 1784 he initiated High Classicism which was to become the characteristic style of the Revolution and the Empire. The composition of the paintings strove for

even greater simplicity and balance. The line predominated, the figures were clearly contoured so that they stood out against the background rendering chiaroscuro effects superfluous. The parallel treatment of attitude and movement enhanced the pathos of this art. The paintings turned into dramatic scenes presented in depth as on a stage. One version of David's well-known picture of Napoleon crossing the Alps (plate 5) came to Berlin in 1815 as part of the spoils of war.

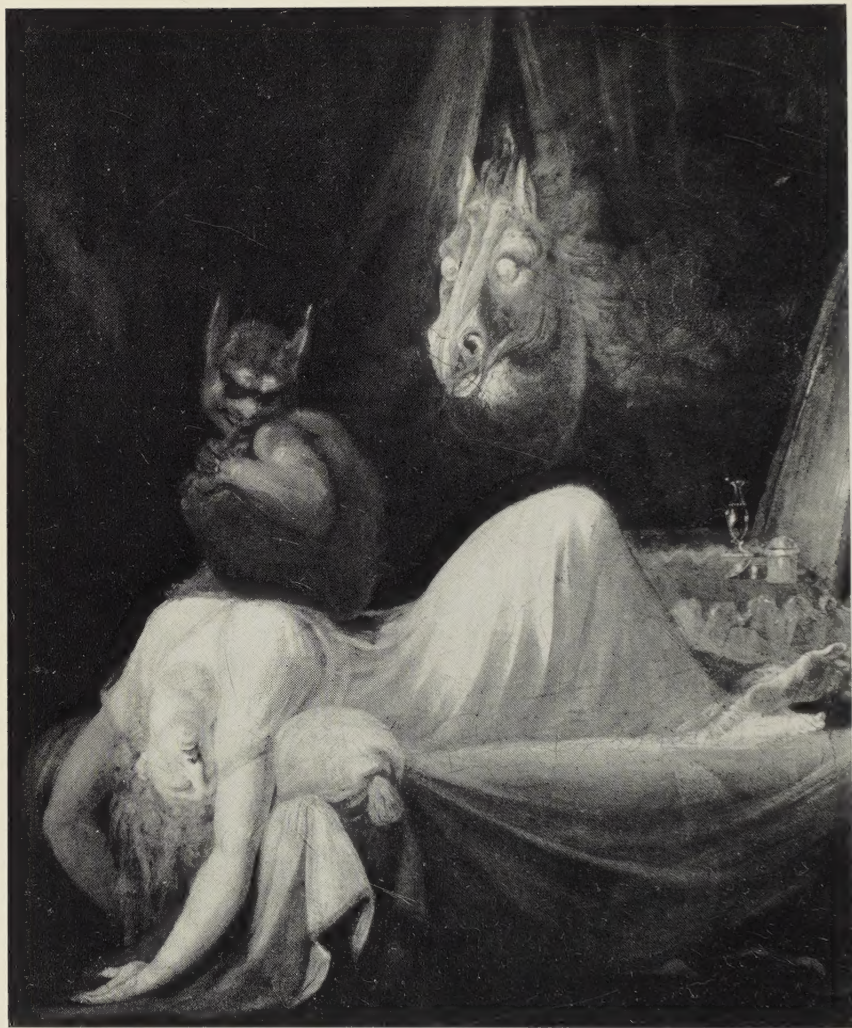
Jean-Louis Lanewille (1748-1826) is one of the less-known painters of that epoch. In one of his paintings the Jacobin Barrère appeals in elegant pose to the National Assembly to sentence the King to death (plate 3). *Jean-Auguste-Dominique Ingres* (1780-1867) was a student of David's. He not only smoothed his master's monumental style but added colourful decorative accents in Biedermeier taste. His 'Portrait of a Roman Lady' (plate 8) reveals the realistic side of Classicism. *Gottlieb Schick* (1776-1812), a Swabian, likewise studied under David and spent four years in the Master's Paris studio at the turn of the century. He portrays his models in classical hairstyles and togas against a soft, distant landscape. The portrait of the wife of Cotta (plate 9), the famous publisher of ancient literature, is a typical example of his work.

Joseph Anton Koch (1768-1839), a well-known landscape painter developed the linear aspect of Classicism to its absolute perfection. He patterned his compositions on the model of Poussin and built up his ideal landscapes in several parallel strata or depths, after the fashion of a relief. Space in his paintings is devoid of atmosphere and distinguished by a crystal-clear limpidity extending to the highest mountain crests. A study of Vietri on the Bay of Salerno was heightened by Koch to a 'Heroic Landscape' of spacious monumentality (plate 10). His mountain landscapes (plate 11) were enthusiastically admired by the young generation of Romantics who discovered in them the classic grandeur of their German fatherland.

Francisco José de Goya (1746-1828) equally belongs to the generation of Füssli and Goethe. Just like the former he cannot be classed in any stylistic or historical category. His art is rooted in the tradition of the Baroque out of which he has developed his personal style, dramatic colouring and free technique. Goya was the only one who employed Rembrandt's chiaroscuro to paint the dark side of the Napoleonic Wars and refused to gloss over the cruelties of the Spanish resistance (illustration 172). In one of his subtly and harmoniously coloured paintings (plate 12) the social pomp of his models, most of whom belonged to the royal court, the aristocracy and high officialdom, recedes to the background while the degeneracy of this class is emphasized with irony and contempt. The still-life 'Plucked Turkey-Hen' – which incidentally was one of von Tschudi's acquisitions – arouses pity through the naked misery of the tortured creature. What a contrast to the luxurious abundance and sensual pleasure expressed in the kitchen still-life of the Baroque!

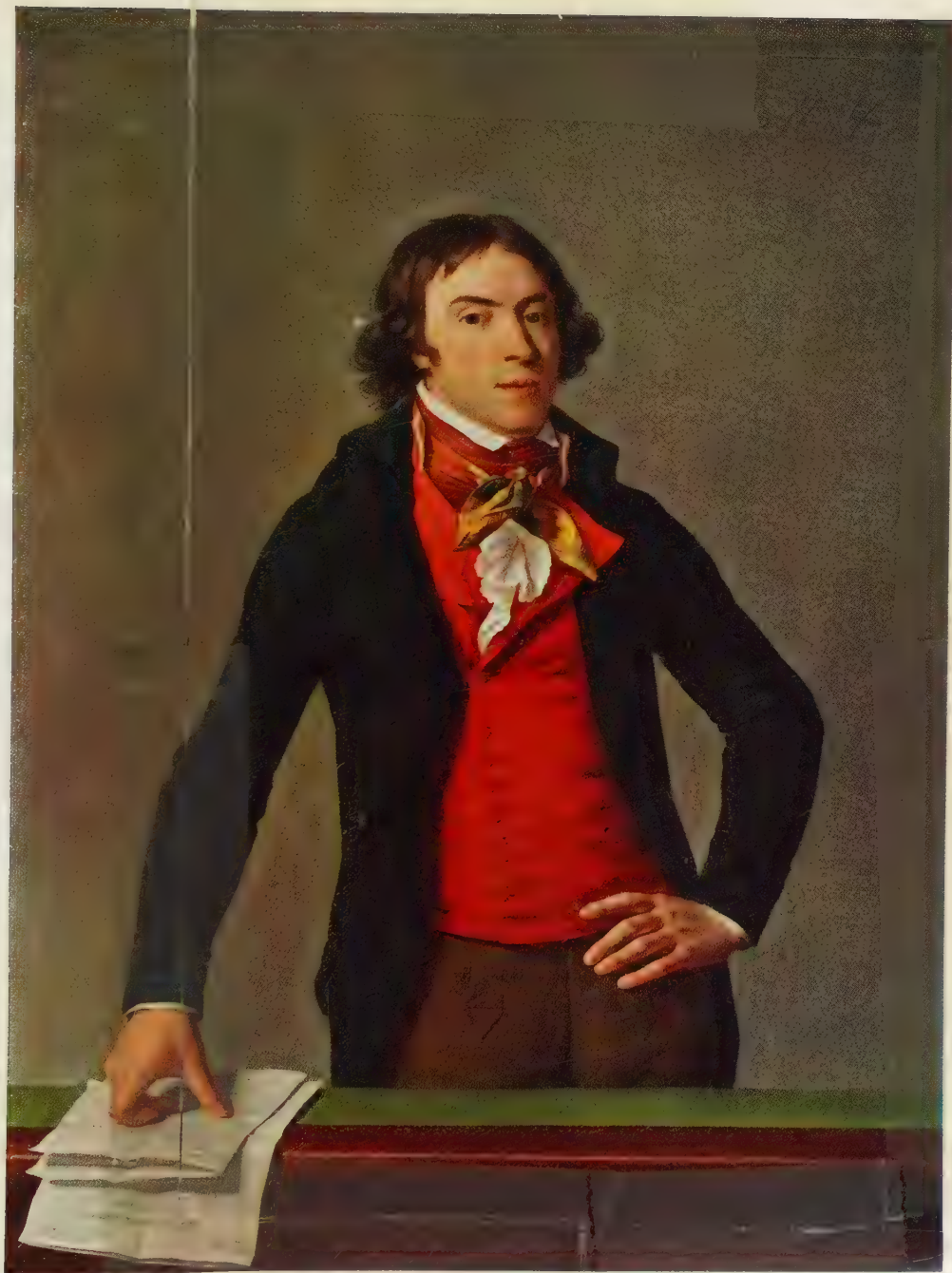


1 ANTON RAPHAEL MENGES Portrait of Elector Friedrich Christian of Saxony.
1750-51. Nuremberg, Germanisches Nationalmuseum



2 JOHN HENRY FUSELI *The Nightmare*. 1781. Frankfurt on the Main, Freies Deutsches Hochstift, Frankfurter Goethemuseum

3 JEAN-LOUIS LANEUVILLE *Portrait of Barrère de Vieuzac, Demanding the Decapitation of Louis xv* from the Assembly on January 4, 1792. Bremen, Kunsthalle





4

JOHANN FRIEDRICH
AUGUST TISCHBEIN
Portrait of Countess
Cornelia Adrienne Bose.
About 1798.
Nuremberg,
Germanisches Nationalmuseum



5 JACQUES-LOUIS DAVID Napoleon at the St. Bernhard Pass. 1800. Berlin, Schloß Charlottenburg



6 JOHANN HEINRICH WILHELM TISCHBEIN Goethe in the Campagna. 1786-87.
Frankfurt on the Main, Städtisches Kunstinstitut



7 ANTON GRAFF Prince Reuss. 1775. Munich, Neue Pinakothek



8 JEAN-AUGUSTE-DOMINIQUE INGRES Portrait of a Roman Lady. Undated.
Cologne, Wallraf-Richartz-Museum



11 JOSEPH ANTON KOCH The Schmadribach Watertall. 1821–22. Munich, Neue Pinakothek



12 FRANCISCO JOSÉ DE GOYA Portrait of Don Thomas Perez Estala. Undated.
Hamburger Kunsthalle



13 FRANCISCO JOSÉ DE GOYA *The Convention of the Compania de Filipinas*. About 1814–16. Berlin, Gemäldegalerie



14 FRANCISCO JOSÉ DE GOYA The Plucked Turkey-Hen. Undated. Munich, Alte Pinakothek

GERMAN ROMANTICISM

Romanticism started out as a spiritual movement directed against Classicism and its rationalistic tendency. It proclaimed the free play of the imagination and interpreted history as a spiritual power shaping human and national individualities. It was only after 1800 that Romantic concepts began to affect painting.

Philipp Otto Runge (1777-1810) is as intimately linked with Early Romanticism in North Germany as Caspar David Friedrich. The group portrait which Runge painted of the children of his friend Hülßenbeck is truly unique, both as a conception of the child and his world and in its execution (plate 15). The children are represented with unvarnished realism and the observation of the play of light and shade under an open sky is of extraordinary accuracy. Runge's central theme, whose ultimate development was prevented by the artist's premature death, was the symbolic representation of morning, noon, evening and night. With figures and flowers bathed in the light of the rising sun the picture 'Morning' (plate 16) heralds a new birth and beginning.

Caspar David Friedrich (1774-1840) anticipated the fundamental principle of 20th century art with his famous sentence: "Close your physical eyes so that you may first see your picture through the eyes of your mind." He was of a melancholic cast of mind and always sought solitude and silence. He had a predilection for the ruins of Gothic cathedrals in the darkness of winter; for bare, gigantic oaks and dark, rigid fir-trees; for naked shrubbery; for the sombre twilight of autumn and winter evenings; for drifting fog and a moon racing through a clouded night-sky (plates 17-21, illustrations 140, 152, 256). *Georg Friedrich Kersting* (1785-1847) bears a certain affinity to Friedrich. He portrayed the people of the German Biedermeier in simple domestic scenes or pictured them engrossed in their work (plate 22).

The second Romantic school, collectively known by the name of 'Nazarenes', owed its existence to the newly awakened interest in history. Friedrich Schlegel, the spiritual protagonist of Germany's liberation from Napoleonic rule, exhorted the German artists to depart from French-inspired Classicism, to seek new models and standards in the work of old German and Italian masters, and to return to Christian and national sources. Schlegel's appeal met with enthusiastic approval. The most important and influential of the various artistic groups which now began to be called into existence was the one which (between 1808-1809) gathered in Vienna around Friedrich Overbeck and Franz Pforr and became

known as the 'Lukasbund'. They were in opposition to the Vienna Art Academy, which still adhered to Classicism, and went to Rome where they were nicknamed 'The Nazarenes'. They formed a closely-knit Order whose members were sworn to preserve a pure mind, to reject all academic manner, to lead a pious life and to help one another when in need.

Franz Pforr (1788-1812) modelled his paintings on those of the Old German School and saw his greatest example in Albrecht Dürer. In the 'Count Hapsburg' (plate 24) he tells his story in delicate but clearly defined lines and arranges the figures in a deliberately primitive order. *Johann Friedrich Overbeck* (1789-1869), the head of the Order, followed the art of the younger Raphael which particularly appealed to his pious and sensitive nature. His paintings (plate 23, illustrations 156, 236) are distinguished by formal clarity, and the local colours possess the mellowness of medieval panels. *Peter Cornelius* (1783-1867) joined the 'Lukas Brethren' in Rome. His dynamic personality gave a powerful impulse to the movement. When Crown Prince Ludwig of Bavaria stayed in Rome, Cornelius won his support for a revival of fresco painting to which the artist devoted all his creative power. Cornelius produced only a small number of oil-paintings. In the parable of 'The Wise and Foolish Virgins' (plate 25) he made the entire composition reflect the symbolic character of the story.

Among the twenty members of the Lukasbund two more merit special mention: Ferdinand Olivier and Julius Schnorr von Carolsfeld. The two met in Vienna after the Order had already left there. *Ferdinand Olivier* (1785-1841) deserves credit for having discovered that the region of Salzburg and Berchtesgaden fully accorded with the scenic ideal of the Romantic-Nazarene School. His painting 'Count Hapsburg' (plate 26) treats the theme as a political allegory seen through the eyes of a German patriot at the time of the Congress of Vienna. Three angels, carrying the insignia of the 'Holy Roman Empire', hover over Rudolf von Hapsburg. Drawing and figures deliberately affected a primitive and Old German style. *Julius Schnorr von Carolsfeld* (1794-1872) was a friend and disciple of Ferdinand Olivier's, but his talent and creative power by far surpassed those of his master. In 1818 he went to Rome, was soon commissioned to paint a fresco and in 1827 was called to Munich by Cornelius. In his 'Wedding of Canaan' (plate 27) several of the figures are likenesses of friends. The lute player, for instance, bears the features of Ferdinand Olivier. *Carl Philipp Fohr* (1795-1818) was as promising a talent as Julius Schnorr, but his death in the Tiber put a premature end to a bright hope. Fohr maintained close relations with the Lukasbund and was guided by J. A. Koch towards a monumental, idealizing interpretation of the Roman mountain landscape (plate 28).

The Nazarenes found many followers among the next generation. Moritz von Schwind from Vienna and Ludwig Richter from Dresden were the most creative and popularized the Romantic and Historical Movement. *Ludwig -Adrian Richter* (1803-1884) was equally impressed by Koch's grandiose graphic interpretation of landscapes. But in his own works the

German villages and forests become idyllic scenes of festive holidays, playing children and humble worship. In 'St. Genevieve' (plate 29) the fairy-tale atmosphere of the forest is the real subject. The soft voices of thousands of rustling leaves – each of them drawn individually – surround the tender figure with a subtle chorus. *Moritz von Schwind* (1804-1871) finds his themes in the Romantic cornucopia of popular legends, fairy-tales and songs (plate 35). His genre scenes, such as the popular 'Morning Hour' (plate 34) are pervaded by the same longing and serenity as the songs of his friend Franz Schubert. At this point Romanticism changes into Biedermeier. The style of painting becomes more pleasant; small decorative elements are increasingly apparent and the palette brightens.

Ferdinand Georg Waldmüller (1793-1865) is the representative of Viennese Biedermeier. To him the beautiful landscapes of Austria always presented themselves in a bright holiday-mood, sun-lit under a serene blue sky. The farmers are celebrating, the women and children are healthy, graceful and merry. Waldmüller had an excellent eye for detail when he chose his subject and discovered the charm of early spring (plate 37). His elegant portraits reflect the prosperity of the bourgeoisie (plate 36).

Karl Blechen (1798-1840), of Berlin, was a student of C. D. Friedrich's, and his first paintings faithfully echoed the melancholy of his master. But the experience of the power of light in Italy transformed him: his forms and colours became dynamic, expressive and forceful (plate 32). *Carl Rottmann* (1798-1850) belonged to the same generation as Blechen. With energetic strokes of the brush he enlarges the space of his landscapes, paints atmospheric pictures of dramatic moods of nature (plate 33).

Wilhelm von Kobell (1766-1855) is a representative of Munich Biedermeier who – under Classicist influence – cultivated a special variant of the horse genre: elegant horsemen occupy a bare foreground and cast long shadows in the afternoon sun. Their slender silhouettes are further elongated by the typical costumes and hats of the time. A typical Bavarian landscape usually furnishes the background to a lively conversation between the horsemen and festively clad peasants (plate 30). *Franz Krüger* (1797-1857) was the Berlin parallel to Kobell but already belongs to the next generation. His portraits and paintings of parades and horses are more realistic, forceful and spontaneous. In one of the most elegant equestrian paintings of the time the artist portrayed himself as accompanying Prince William of Prussia on a morning ride (plate 38).

Carl Spitzweg (1808-1885), who during a visit to Paris in 1851 had occasion to admire the paintings of Corot and Daubigny, ironically looks back on the life and manners in the capitals of small duchies. Now that the big cities began to spread, his love went to the ingenuous charms of the country and the small towns. Each of his paintings is a humorous anecdote and yet in his inspired hands acquires the nature of an artistic jewel (plate 39).



15 PHILIPP OTTO RUNGE 'The Hülsenbeck Children. 1805-06. Hamburger Kunsthalle



16 PHILIPP OTTO RUNGE *Morning*, 1808, Hamburger Kunsthalle



17 CASPAR DAVID FRIEDRICH Mountain Landscape with Rainbow (Detail). About 1809. Essen, Museum Folkwang



21 CASPAR DAVID FRIEDRICH The Cross at the Summit. 1811. Berlin, Schloß Charlottenburg



22 GEORG FRIEDRICH KERSTING: In front of the Mirror. 1827. Kiel, Kunsthalle



23 JOHANN FRIEDRICH OVERBECK Portrait of the Artist's Family. 1820-21. Lübeck, Behnhaus



24 FRANZ PFORR Count Hapsburg, 1809-1810. Frankfurt on the Main, Städelsches Kunstinstitut



25 PETER CORNELIUS The Wise and Foolish Virgins (unfinished). Düsseldorf, Kunstmuseum

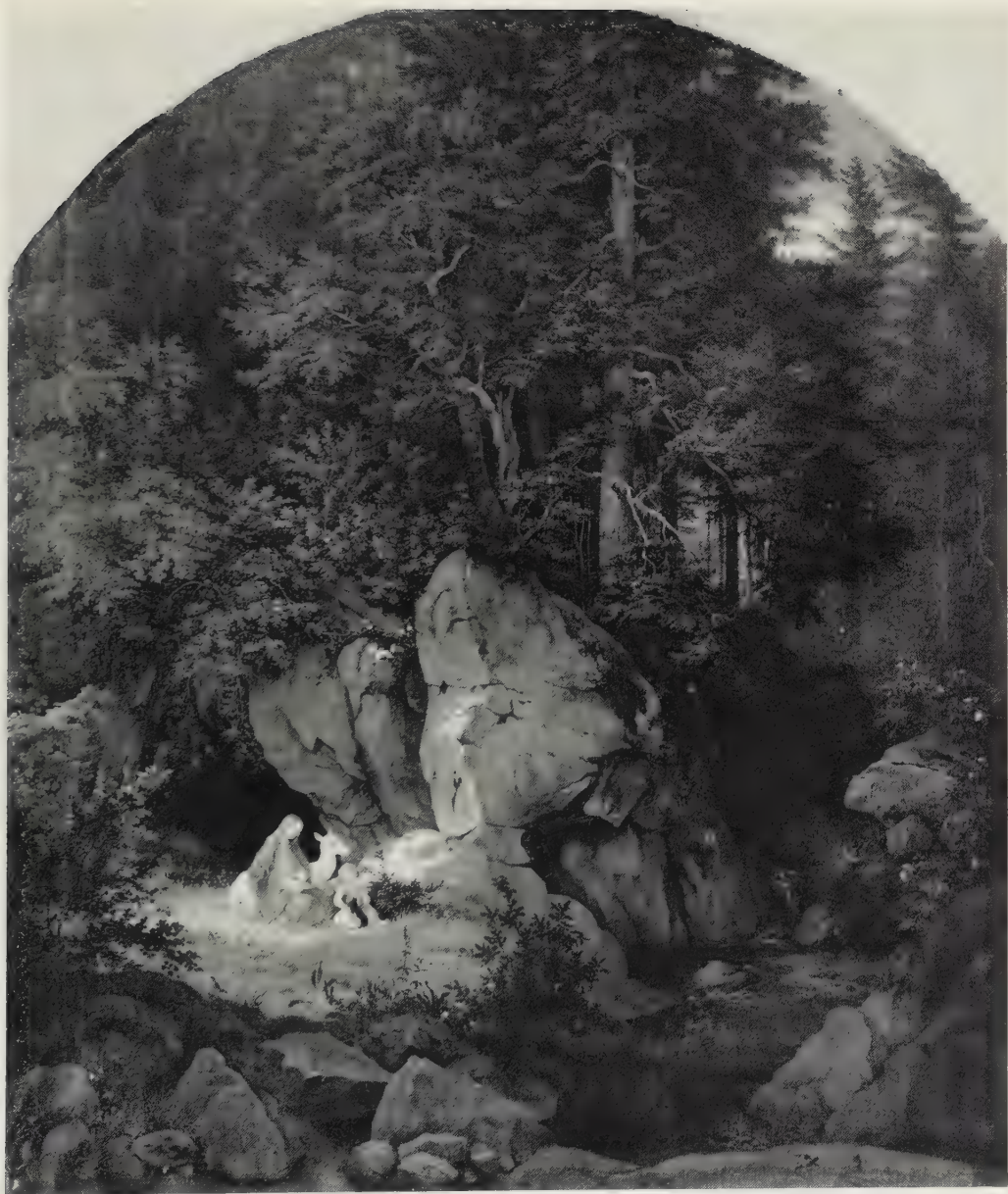




JULIUS SCHNORR VON CAROLSFELD The Wedding at Cana. 1819. Hamburger Kunsthalle



28 CARL PHILIPP FOHR The Waterfalls of Tivoli. 1817. Frankfurt on the Main, Städelches Kunstinstitut



29 LUDWIG RICHTER St. Genevieve. 1841. Hamburger Kunsthalle



30 WILHELM VON KOBELL Horsemen and Girls in Munich Costume. 1829. Karlsruhe, Staatliche Kunsthalle



31 KARL BLECHEN *The Conservatory*, After 1830, Berlin, Nationalgalerie



32 KARL BLECHEN View of Monte Castiglione in Capri. 1829. Karlsruhe, Staatliche Kunsthalle



33 CARL ROTTMANN Lake Kopais. Munich, Neue Pinakothek



34 MORITZ VON SCHWIND *Morning Hour*. 1860. Darmstadt, Hessisches Landesmuseum



35 MORITZ VON SCHWIND The Boy's Magic Horn. Munich, Schackgalerie



36 FERDINAND GEORG WALDMÜLLER Portrait of Frau Anna Hellmesberger
1834. Karlsruhe, Staatliche Kunsthalle



37 FERDINAND GEORG WALDMÜLLER *Children in the Forest*. 1858. Nuremberg, Germanisches Nationalmuseum



38 FRANZ KRÜGER Prince William Riding with Krüger. 1836.
Berlin, Nationalgalerie



FRENCH ROMANTICISM

The pictorial concepts of French Romanticism form an absolute contrast to those of the German school. While German Romanticism is mostly linear and uses local colour in the same manner as Classicism did, its French counterpart strives for chiaroscuro effects and prefers a rich, dynamic palette. Whereas quietness and sensitive harmony pervade the German paintings of that style, French Romanticism is characterized by dynamic force, passion and pathos, and inspired by Rubens, Titian and Veronese. The horrible, the terrifying, the spectral, the macabre, all play a similarly important role as in the work of Goya and Füssli.

Théodore Géricault (1791-1824) was the first painter to portray lunatics. His 'Float of Medusa' created a sensation in 1819. He admired the genius of Michelangelo and was fascinated by the wild and untamed power of horses. His magnificent, sumptuous colours stand out against a dark background and lend his paintings a fateful, tragic note (plates 40, 41). *Eugène Delacroix* (1798-1863) became the standard bearer and leader of the Romantic movement. While Ingres emphasized the graphic element, Delacroix primarily leaned on colour. Even as a young man he was attracted by the Orient (plate 44), joined a delegation to the Sultan of Morocco in 1832, and later visited Algeria. The lasting influence of these voyages is evident in his depictions of colourful Arabian life (plate 43). From that time onward the Orient attracted many painters right up to Matisse, Paul Klee and Macke. In 1822 Delacroix made his Paris debut with 'Dante's Bark' and next began to look for rewarding subjects in literature. Goethe's 'Faust' was regarded in France as the greatest Romantic master-piece, and Delacroix chose many of his themes from it. In 'Valentin's Death' (plate 42) the tragic scene is laid in the deep darkness of a medieval street: Faust and Mephisto are on the point of rounding the corner to the cathedral. Gretchen desperately implores divine help while a number of indistinct figures are hovering about the dying man.

The first European school of landscape-painting was founded in Norwich at the beginning of the century. But German galleries contain only few of the best English works of that type. *John Constable* (1776-1837) is the only English artist represented, by a few paintings (plate 45). During his Paris exhibition in 1824 Delacroix and the painters of the future 'School of Barbizon' were fascinated by the vivid and fresh colours, the bright hues and the pulsating atmosphere of Constable's paintings. The Berlin exhibition in 1840 left a deep and lasting impression on Menzel.

It was in the thirties that landscape-painting became the most popular 19th century genre in France. Inspired by the Dutch masters of the 17th century, a group of French painters began to discover their subjects in the forest of Fontainebleau. They settled in the village of Barbizon so as to be close to nature. From the middle of the century onward the 'School of Barbizon' also influenced German open-air painting. Théodore Rousseau, Diaz, Troyon, Daubigny and Harpignies displayed their work in Munich exhibitions.

Charles-François Daubigny (1817-1878) painted landscapes of a brightness which ultimately approached Impressionism (plates 46, 47). *Camille Corot* (1796-1875) belonged to the generation of Delacroix and his painting bears a close resemblance to that of the younger 'School of Barbizon'. From his first trip to Italy he came back with studies drawn from nature (plate 49). Later on Corot transformed the scenery of the forest of Fontainebleau and other parts of the Ile de France into idealistic landscape paintings of lyrical, charming and delicate beauty (plates 50, 51). Rhythmically moved by a slight breeze the foliage shimmers in a silvery hue. After 1850 Corot painted young meditative or dreaming women in the diffused light of his studio (plate 48). The play of light and shade dissolves the contours and endows the models with a slight and appealing air of melancholy.



40 THÉODORE GÉRICAUT *Artillery Going into Action*. Undated. Munich, Neue Pinakothek



41 THÉODORE GÉRICAUT *The Coal Wagon*. About 1821-22. Mannheim, Kunsthalle



42 EUGÈNE DELACROIX Valentin's Death. 1847. Bremen, Kunsthalle



43 EUGÈNE DELACROIX *Fantasia arabe*. 1833. Frankfurt on the Main, Städelsches Kunstinstitut



44 EUGÈNE DELACROIX *The Conquest of Constantinople*. About 1823. Aix-la-Chapelle, Suermondt-Museum



45 JOHN CONSTABLE. The Artist's Home in Hampstead. After 1820. Berlin, Nationalgalerie



46 CHARLES-FRANÇOIS DAUBIGNY Spring Landscape. 1862. Berlin, Nationalgalerie



47 CHARLES-FRANÇOIS DAUBIGNY Meadow with Flowering Fruit-Trees. About 1869.
Cologne, Wallraf-Richartz-Museum



48

CAMILLE COROT

La Soubrette

à la fleur rouge.

1850-60.

Stuttgart, Staatsgalerie

JAMILLE COROT
Italian Autumn Landscape
near Marino. 1826.
Frankfurt on the Main,
Städtisches Kunstinstitut



JAMILLE COROT
Landscape with River.
undated.
Hamburger Kunsthalle





51 CAMILLE COROT The Little Carriage in the Dunes. About 1865. Mannheim, Kunsthalle

REALISM IN FRANCE

In the years around 1850 art turned away from 'reactionary' Romanticism and its idealized landscapes and genre pictures. The painters now strove for a modern and realistic concept. *Gustave Courbet* (1819-1877) called his art 'Realism'. Contemporary taste regarded this new style as a political and social manifesto, as vulgar as it was unseemly. The public objected to his unbeautified, proletarian women and their unrestrained manner. Even his still-lives of flowers – exuberant explosions of colour against a dark background – were thought to be in bad taste (plate 53). Courbet's paintings are attuned to a dark note, only some colours emerge from the shadows and acquire unusual brilliance. In 1853 and 1858 Courbet travelled extensively in Germany. The exhibition of his paintings in Munich made 1869 the year when German Naturalism was born. During his stay in Frankfurt Courbet painted the 'Hunting Breakfast' (plate 52) which he himself called 'Le Repas de Chasse' or 'L'Hallali des Chevreuil'. Two ladies in bright summer dresses have followed the hunters and breakfast is prepared on the grassy slope of a valley in the Jura while one of the hunters sounds the death-haloo. Quarry, dogs and repast are arranged in the manner of a Baroque still-life. In 1868 Courbet painted some of his seascapes side by side with Monet and Manet in Etretat near Le Havre where the high cliffs jut out into the sea and form a picturesque rocky gate. The same vantage point also inspired the various versions of 'The Wave' (plate 55) in which Courbet for the first time saw and interpreted the elementary force of the sea. Beneath low banks of dark clouds a long blue-grey wave with a long crest of white foam breaks against the shore.

Honoré Daumier (1808-1879) had recognized while creating his satirical lithographs that the force of expression could be extraordinarily enhanced by reducing the drawing to some few essential lines and by introducing a strong contrast of light and shade. The same technique also characterizes the small number of his paintings that have come down to us. In 'Ecce Homo' (plate 57) Daumier – like Rembrandt – placed the figure of Christ as a dark silhouette against a brighter background. In 'Drama' (plate 56) he magnificently depicted the spell-bound attention and extreme tension of the audience at the height of the dramatic action. The stage emerges like a vision from the surrounding darkness, the action itself is only lightly, but most characteristically sketched.



52 GUSTAVE COURBET Hunting Breakfast. 1858, Cologne, Wallraf-Richartz-Museum



53 GUSTAVE COURBET Basket with Flowers. 1863. Bremen, Kunsthalle



54 GUSTAVE COURBET Landscape in the Jura. 1865. Munich, Neue Pinakothek



55 GUSTAVE COURBET *The Wave*. About 1869. Frankfurt on the Main, Städelches Kunstinstitut



56 HONORÉ DAUMIER *The Drama*. 1856-60. Munich, Neue Pinakothek



57 HONORÉ DAUMIER *Ecce Homo*. About 1850. Essen, Museum Folkwang



58 HONORÉ DAUMIER Don Quixote and Sancho Pansa. The 1860's. Berlin, Nationalgalerie

As early as 1800 Goethe remarked on the sober realism of the artistic products of Berlin, the Prussian capital. This tradition goes back to Chodowiecki, was continued by Schadow and Franz Krüger, and achieved its fullest expression in the work of *Adolph von Menzel* (1815-1905). The pictures which this artist created in the honour of Frederick the Great, were illustrations of Prussian history but did not follow the conventional style of 19th century painting. The contemporaries of the great King did wear the costumes of their time, but they moved and acted like people about 1850. Menzel had a predilection for artificial lighting which blurs the contours and steepens the Rococo decorations and gowns in a soft, shimmering brilliance (plate 60). Besides his historical paintings Menzel continued what is known as the 'conversation piece', depicted the festive balls and receptions staged by the young Imperial Court and put on canvass the principal musical and theatrical events of Berlin. Like his French colleagues he was irresistibly attracted by all the aspects of the theatre, the stage, the lime-light, the audience. His 'Théâtre du Gymnase' (plate 59), painted while in Paris, found the admiration of Degas. Menzel was the first to depict the city crowds who represented in his eyes a kaleidoscope of human experience. Near the end of his long career Menzel surprised the young generation of Impressionists with a number of long-concealed studies which proved that he had been an unknown pioneer of this movement. It was particularly his 'Room with Balcony' (plate 62) and the 'Building-Site with Willows' (plate 61) which created a sensation at that time.

When, at the International Art Exhibition in Munich, 1869, French art was represented by no less than 450 pictures, the event was compared to an invasion. There was French Romanticism with Delacroix and the entire 'School of Barbizon' including Millet and Corot. The strongest and most memorable impression, however, was made by the paintings of Gustave Courbet who had come to Munich, met Wilhelm Leibl and profoundly admired the latter's first masterpiece 'Portrait of Frau Gedon' (plate 64). Courbet's Realism begot German Naturalism which was most typically represented by Leibl and his followers Carl Schuch, Wilhelm Trübner and Hans Thoma. *Wilhelm Leibl* (1844-1900) was moved by Courbet's 'Stone-Breakers' and a subsequent visit to Paris to give up his residence in the city and to live and work in the country. He called his art 'Naturalism'. "Surrounded by free nature and among natural people one can paint naturally." Wilhelm Leibl elevated the rustic genre to the level of great art (plate 65, illustration 174). He accorded merely secon-

dary importance to anecdotal motivation, did not see his models through the eyes of a Realist but interpreted them as purely natural phenomena. Like Dürer and Holbein he saw in man the image of God. His hand transformed substantial matter into delicate tones of colour. Magnificent, preciously heightened colours detach themselves from the subtle gradations of the principal shade and rise to the surface. It was from Courbet that Leibl and his school learned the technique of applying paint with the scraper so that rectangles of colour replace the juxtaposition of contours and the picture is composed of individual coloured elements.

The group around Leibl had its happiest moments in the 1870's when its members were tied together by sincere friendship. *Carl Schuch* (1846-1903) created still-lives and landscapes whose exquisite colour and beauty came closest to Leibl's work (plate 69). *Wilhelm Trübner* (1851-1917) adopted Leibl's gradated chiaroscuro but lacked the master's patient devotion. His landscapes around the Chiemsee are spontaneous symphonies of fresh verdure (plate 66). But in course of time his painting became superficial and lost its inner vitality.

Hans Thoma (1839-1924) cultivated all branches of painting. During the 1860's his pictures excelled by dint of the generosity of their composition and the brilliance of their colours. He glorified the beauty of his native Black Forest and sang the praises of the simple rustic stock from which he came, the simple life and quiet work of his people. Later on his colours lost some of their intensity and dynamic force. He tried his hand at idealistic figure-painting but did not succeed in translating his thought into the pictorial idiom. The painting of the sister surrounded by the dense foliage of a deciduous wood in the checkered sunlight is a modern idyll (plate 67). The bouquet of simple wild flowers on the breakfast table heralds the spring landscape outside (plate 68).



62 ADOLPH VON MENZEL Room with Balcony. 1845. Berlin, Nationalgalerie



63 WILHELM LEIBL *At Table*. About 1872-73. Cologne, Wallraf-Richartz-Museum



64 WILHELM LEIBL Portrait of Frau Gedon. 1867-68. Munich, Neue Pinakothek



65

WILHELM LEIBL
The Three Women
in Church. 1881.
Hamburger Kunsthalle



66 WILHELM TRÜBNER On the Frauenchiemsee. 1891. Cologne, Wallraf-Richartz-Museum



67 HANS THOMA In the Sunshine, 1867. Karlsruhe, Staatliche Kunsthalle



68 HANS THOMA Bouquet of Wild Flowers. 1872. Berlin, Nationalgalerie



69 CARL SCHUCH Still-life with Leek. 1885. Hanover, Städtische Galerie

IDEALISM

In the 19th century the mounting opposition to Realism led to the revival of classic Idealism. Art henceforward was no longer to be tied to the banalities of the present but strove for a new ideal: a fusion of outward beauty and inward harmony born out of the free play of the imagination.

Arnold Böcklin (1827-1901) knew best of all how to project the visions of his imagination into a most vivid reality. The organic forms and various moods of nature give birth to fabulous creatures and mythological figures of most substantial vitality: Pan, Centaurs, Nymphs, Tritons and Naiads (plate 70). "My paintings are intended to convey a message to the beholder to give him food for thought, to express a musical mood" – this is how Böcklin formulated his artistic goals. His visionary landscapes look as natural as if he had actually discovered them somewhere on the Mediterranean. But they are pervaded by a sombre, melancholic mood which is in full accord with the scenes enacted in them. The 'Villa at the Seaside' (plate 71) was one of the most popular paintings of the 19th century.

Anselm Feuerbach (1829-1880) came from a famous, scholarly family and grew up in an environment steeped in classical archeology. He was pervaded by the sense of a great artistic mission, but the wide recognition he found was not of the sort he had expected. He hotly denied his being an 'Idealist' and claimed that no artist alive had painted as much from nature as he had. As a matter of fact he profited by Courbet's experience and innovations in his depiction of antique or classical scenes and was inspired by the monumental forms and the palette of the Great Venetian masters: Titian and Veronese. He found his models among the Italian people in whose free and serene composure he saw a heritage of antiquity as Goethe had done before him. He imbued his figures and portraits with a sentimental mood. By smoothing out all irregularities, by a slight rounding, by arranging his groups relief-like and parallel to the plane of the pictures, by his emphasis on profile and the beautiful drapery of the garments, his paintings took on the monumental appearance of frescos (plates 72, 73).

Hans von Marées (1837-1887) was the greatest among the 'German Romans'. He belonged to the same generation as Cézanne, and like him he strove for the autonomy of the image in which concept, form and colour form a harmonious whole. The fresco was his ideal artistic medium, but only once did fate present him with the opportunity of expressing himself in it. In the Zoological Station of Naples he created the most beautiful and perfect cycle of frescos of the 19th century. He freed himself from Romantic historicism and found

his motives in contemporary Neapolitan life. He had a discerning eye for the grandeur bestowed on simple fishermen by the dignity of their labour (plate 74). His portraits were composed like reliefs running parallel to the plane of the picture (plate 75). Hans von Marées also revived the triptych. In his 'Golden Age' (plate 76) idealized nudes are used as compositional elements: together they produce an effect of austere harmony and sombre melancholy.

Ferdinand Hodler (1853-1918), a Swiss painter, was deeply inspired by French Symbolism. The white priming lends his compositions the character of frescos. The figures are surrounded by the flowing lines of Jugendstil; the rhythmic movement of parallel rows of figures expresses feelings, sentiments and ideas (plate 77). In his landscapes Hodler depicted his experiences on the summits of the lofty Alps (plate 78). *Giovanni Segantini* (1858-1899) was equally influenced by Symbolism: nature becomes a symbol of the eternal recurrence of birth and death. With a divisionistic technique he glorifies the austere mountain landscape of the high Engadin and its crystal-clear atmosphere (plate 79).

Puvis de Chavannes (1824-1898), a coeval of Böcklin and Feuerbach and a student of Ingres's, painted in France. He portrayed idealized and slender figures of young men and girls whom he arranged in Arcadian landscapes (plate 80, illustration 251). In the 1880's his frescos were acclaimed by literary representatives of Symbolism. The 'School of Pont-Aven' and the 'Nabis', whom we shall discuss in the chapter on Post-Impressionism and to whom *Maurice Denis* (1870-1943) also belongs, regarded him as a predecessor. They developed his ideas and strove for an even more intimate marriage of figures and planes (plate 81).



70 ARNOLD BÖCKLIN Pan in the Rushes. 1857. Munich, Neue Pinakothek



71 ARNOLD BÖCKLIN Villa at the Seaside (1st Version). 1864. Munich, Schackgalerie



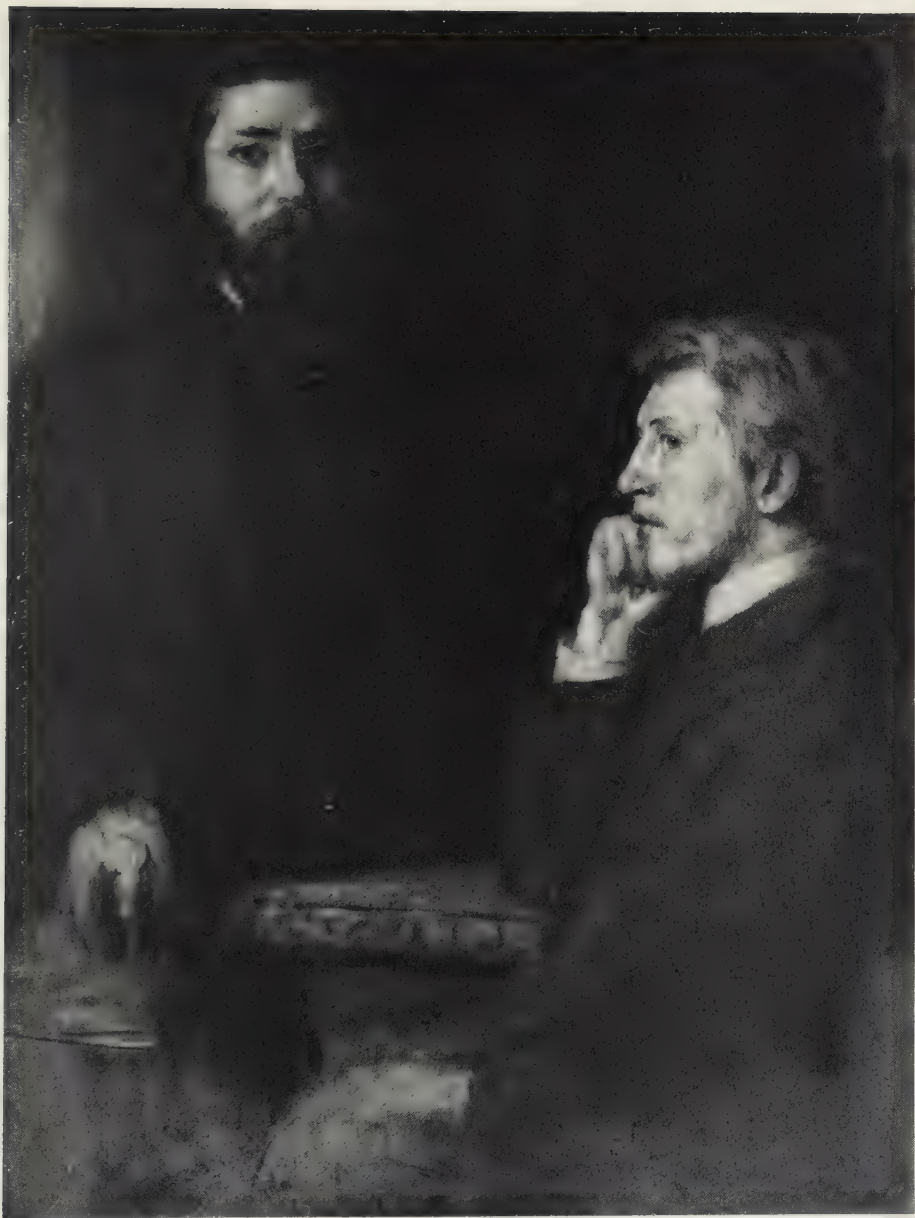
72 ANSELM FEUERBACH *The Symposium of Plato (1st Version)*. 1869. Karlsruhe, Staatliche Kunsthalle



73 ANSELM FEUERBACH *Medea*. 1870. Munich, Neue Pinakothek



74 HANS VON MARÉES *Rowing Men*. 1873. Berlin, Nationalgalerie



75 HANS VON MARÉES Double Portrait of A. von Hildebrand and Ch. Grant. 1870.
Mannheim, Kunsthalle



76 HANS VON MARÉES *The Golden Age I*. 1879 85. Munich, Neue Pinakothek



77 FERDINAND HODLER Spring. 1901. Essen, Museum Folkwang



78 FERDINAND HODLER At Lake Geneva. 1906. Stuttgart, Staatsgalerie



79 GIOVANNI SEGANTINI Alpine Mountain Landscape at Sunset. About 1890.
Frankfurt on the Main, Städelches Kunstinstitut



80 PIERRE PUVIS DE CHAVANNES Autumn. 1865. Cologne, Wallraf-Richartz-Museum



81

MAURICE DENIS

Spring. 1898.

Neuss, Clemens-Sels-Museum

IMPRESSIONISM

It was in the 1860's that a number of French painters discovered their identity of purpose and together set out on the way which was to lead to the art of the 20th century. The group strove for new aesthetic ideals and replaced the tonal chiaroscuro by a richer palette of brighter hues. Their second innovation was of a more technical nature: they used the brush to dab the paint on, until the whole picture seemed to vibrate.

Thanks to the painters of Impressionism Paris became the artistic centre of Europe. Within a relatively short time the 'École de Paris' produced an abundance of masterpieces and acquired a reputation comparable to the fame of the great historical schools. The Impressionists turned away from historical painting and interpreted the spirit of their own time. They loved life and painted French girls and women dressed in the fashion of the day, they depicted scenes in public squares and streets, in railway stations, restaurants and cafés. They shared the city-dweller's urge to seek sun, air, water and a natural scenery, they evinced great interest in sport – particularly horse-riding and rowing. They visited the small towns and villages, they painted on the banks of the rivers or on the shores of the Atlantic. They were fascinated by the reflections of the sun-light, by its endless change, by the inexhaustible variety of its colours. Even in their own country, however, the Impressionists found it difficult to assert themselves against the old school of painting which enjoyed the official sanction of society. Small wonder that it took a quarter of a century until the genius of these artists was discovered and appreciated in Germany.

Edouard Manet (1832-1883) had since 1867 formed the nucleus of the Impressionist group. Some of his principal works, which bear witness to the whole scope and significance of his art, have found their way into German museums. His 'Execution of Maximilian' in 1867 (plate 83), an event of utmost political topicality, has been called a piece of journalism. The painter distanced himself from the tragic aspect of the event and interpreted it as a monumental still-life whose balanced composition and harmony of colour makes the beholder forget the real nature of the theme. At about the same time he created his 'Breakfast' (plate 87) – the first time that this typically French and popular Impressionist subject was treated in that epoch. Although fundamentally a genre motif, Manet raised it to the rank of a timeless master-piece. The figures show the typical, postprandial relaxation but do not let themselves go. Horizontal and vertical lines provide the compositional structure, while the figures are freely arranged. The two still-lives contained in this painting – old weapons, a

peeled lemon with a knife, an oyster and a blue-white pitcher – echo the art of the old Dutch masters. A beautiful, dove-grey tone lends the scene a note of natural elegance and distinction. ‘The Barque’ (plate 82), showing Monet painting on the Seine, was created by Manet during a summer vacation the two artists spent together in Argenteuil. It was there that the bright luminosity of the sun and the vibration of the atmosphere inspired Monet to develop Impressionism proper: he no longer saw the shadows as darkness but as colour (plate 97, illustration 222). In 1877 Manet painted a subject from the demi-monde of Paris: a young girl wearing a corset and powdering herself in front of the mirror. An elegant, top-hatted gentleman is watching her. After the appearance of Zola’s novel in 1880 it was called ‘Nana’ (plate 86). Although a masterpiece, the painting was rejected by drawing-room society because of its theme. It is interesting to observe how much emphasis Manet places on detail. His ‘Winter-Garden’ (plate 85) from 1879 arouses our admiration for the rectangular composition which underlines the elegant, natural attitude of the couple. The proximity of the hands, the pensive air of the young woman, the pretty little hat, the gloved hand holding the parasol, all these charming details yield in their sum-total a composition of sheltered intimacy and inimitable charm. The life-size and vivid portrait of the baritone ‘Faure as Hamlet’ (plate 84) left a lasting effect on the German Impressionists (illustration 260).

Edgar Degas (1834-1917), at first still influenced by Ingres, began to paint scenes from Paris life in the late 1860’s, and it was not until 1880 that he also adopted the bright palette of the Impressionists. Faithful to his Classicist training, the art of drawing remained for him the basis of painting. As early as in the 1860’s – and even more so than Manet – he let the frame of his pictures overlap the central figures which gave the impression that reality had been momentarily arrested. Degas loved the theatre, particularly the ballet. He was fascinated by the whole atmosphere which fuses audience, actors and orchestra into an emotional and artistic entity and by the magic of the limelight creating a brilliant, dream-like world of its own while the musicians remain in obscurity (plate 89).

Auguste Renoir (1841-1919) is, next to Courbet and Monet, the most frequently represented artist in German museums and galleries. His is not only the most colourful palette among the Impressionists but he is also the most intimate and ingenuous of them all. With an extremely happy hand he depicted in the 1860’s the life of the bourgeoisie, the Bohemian and the simple people. His ‘Lise with Parasol’ (plate 93) – clothed in a long white dress, with a coquettish hat and a small parasol, shoulders and face half in the shade – is one of the most attractive Impressionist masterpieces. No less beautiful is his portrait of ‘Mr. and Mrs. Sisley’ (plate 94). The young woman, dressed in an enchantingly painted crinoline with red and yellow stripes, decorated with a white veil at the waist, leans on the arm of the painter Sisley. The relationship of the two, the chivalrous and protective attitude of the husband

and the trustful devotion of the wife, are expressed with tender feeling. The 'Breakfast in the Garden' (plate 92) radiates a charming atmosphere of intimacy thanks to the skilfully selected detail and the close proximity of the persons. The half-figures of the young women are contrasted by the colours of their dresses. A gentleman sitting opposite is lighting a cigar with an air of pleasurable anticipation. In the female portraits of Renoir the typical *Parisienne* is represented as a soft fresh beauty with smooth blond hair, dark eyes and a rosy complexion (plate 91). Renoir loved children and often depicted them at play in the richly furnished living-rooms of the time (plate 95).

The question as to what painters were most representative of the Impressionist movement would have to be answered with the names Monet, Pissarro and Sisley – all of them mainly landscape-painters. *Claude Monet* (1840-1926) began his artistic career in 1866, having been impressed by Manet's life-size figures. 'The Green Dress' or 'Camille' (plate 100), the most beautiful example of his early work, is found in Bremen. It is a life-size portrait of his friend Camille shown looking back over her shoulder, her silk crinoline billowing and reflecting the light with a magnificent lustre. His 'Breakfast' (plate 99), also life-size, deliberately retains a moment of domestic disorder and thus acquires an unusual immediacy. All the other works by Monet, which are contained in German collections, are luminous landscapes and urban views (plates 97, 98). The most famous of them is the view of 'St. Germain-l'Auxerrois' (plate 96) which Monet painted from a window of the Louvre in 1866. The subject is seen through the eyes of a landscape-painter who accurately reproduces the shade under pruned plane-trees, the lively contrast of light and shade on the walls of the Gothic church. In the course of time Monet dissolved all substantial matter into an atmospheric haze of colours and made his pictures vibrate by putting specks of paint on with a pointed brush (illustration 222).

Alfred Sisley (1839-1899) was a landscape-painter and was influenced by Corot, by Courbet's tonality and Monet's lightness (plates 101, 102). *Camille Pissarro* (1830-1903), receptive to friendship and open to suggestion, not only went the whole way from 'Pleinairism' to Impressionism but also absorbed the art of the following generation. His early landscape 'Hermitage near Pontoise' (plate 103) is depicted in impressively generous proportions with the same austere chiaroscuro Courbet displays. 'The Bridge' (plate 104), likewise a subject near Pontoise, was painted eight years later at the side of Cézanne and manifests the artist's endeavour to transform the scenery into a pictorial structure.



82 EDOUARD MANET *The Barque*. 1874. Munich, Neue Pinakothek



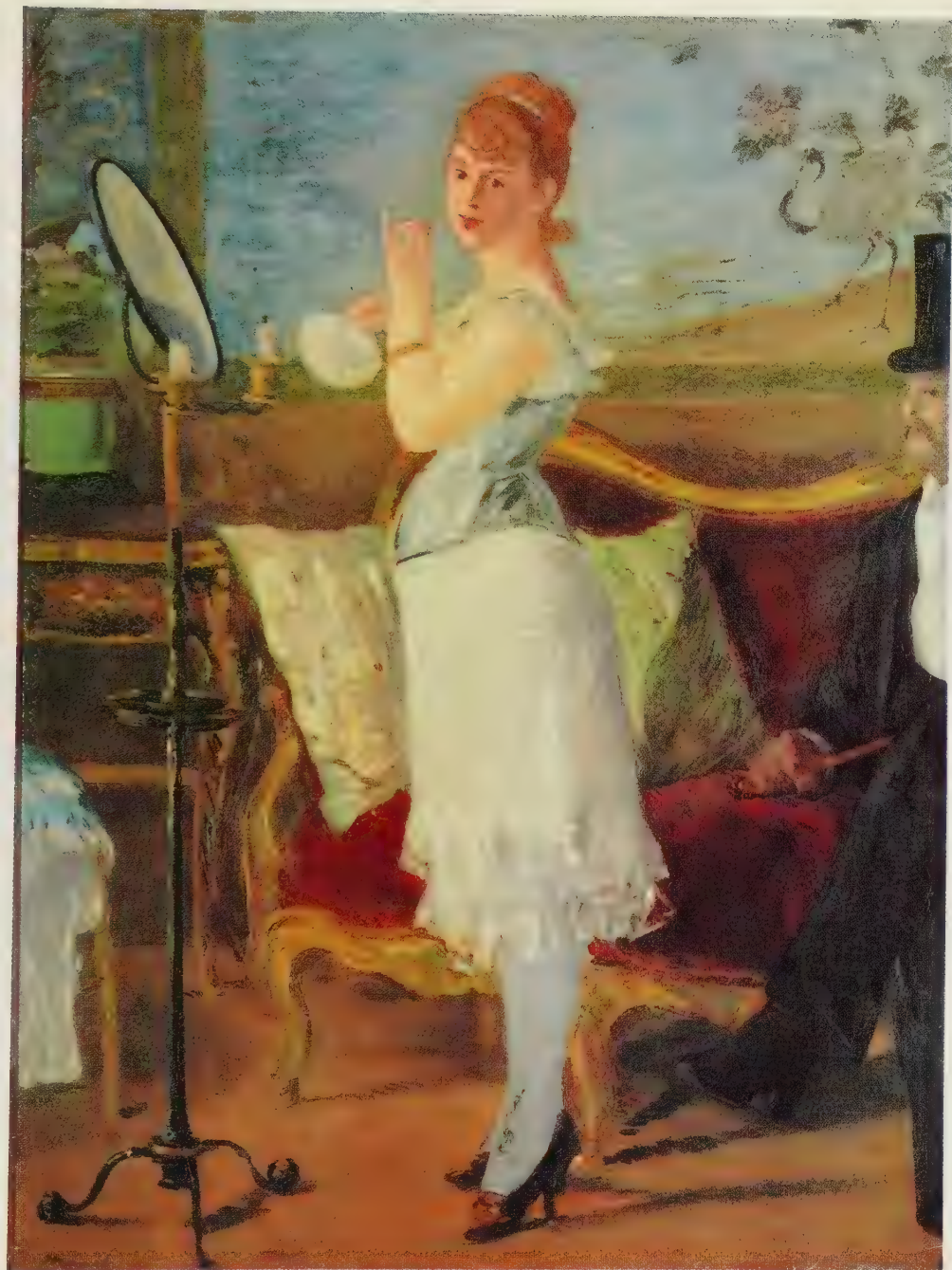
83 EDOUARD MANET The Execution of Emperor Maximilian of Mexico. 1867. Mannheim, Kunsthalle



84 EDOUARD MANET 'The Singer Faure as Hamlet. 1877. Essen, Museum Folkwang

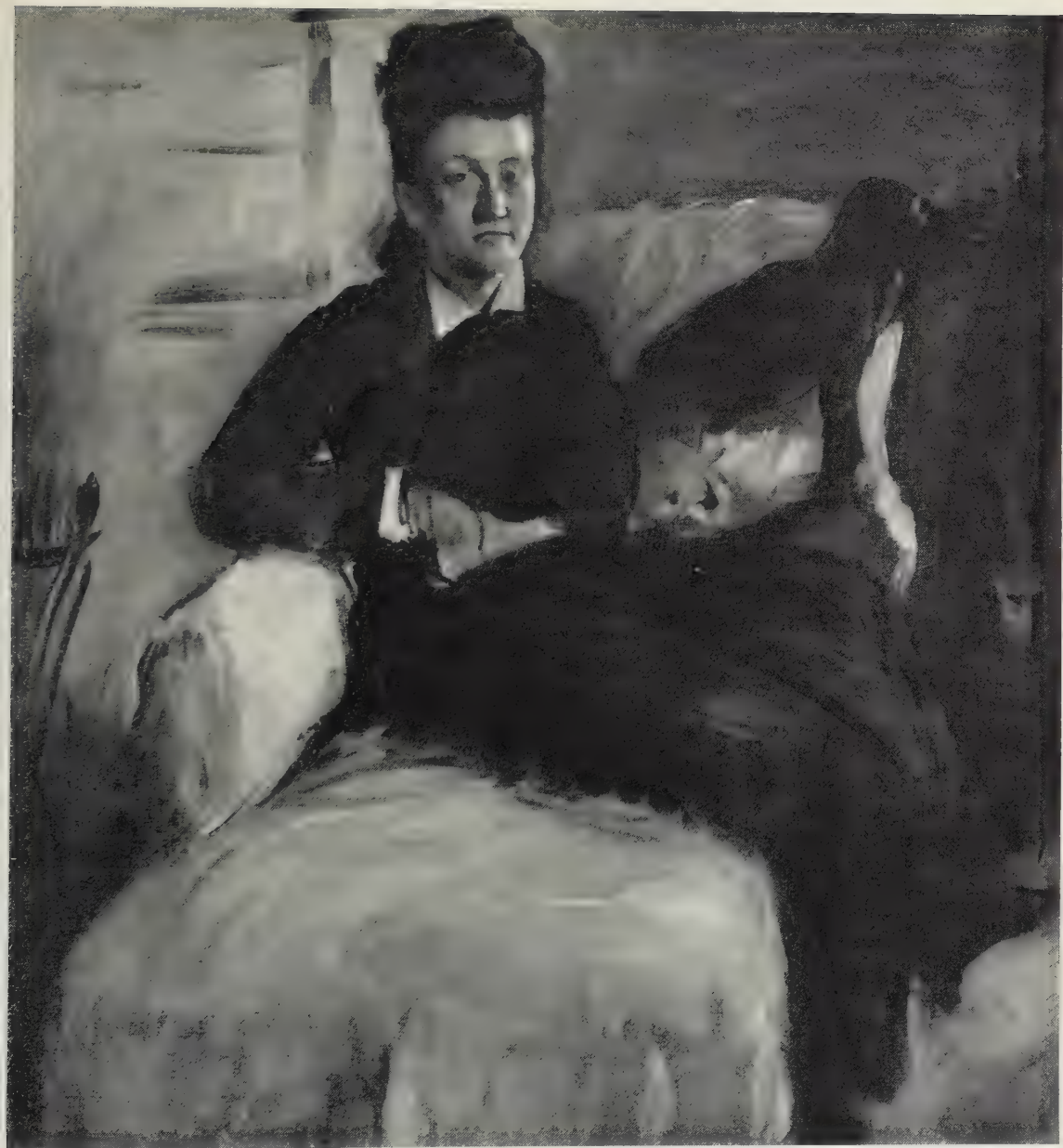


85 EDOUARD MANET In the Winter-Garden. 1879. Berlin, Nationalgalerie





87 EDOUARD MANET *The Breakfast in the Studio*. 1868. Munich, Neue Pinakothek



88 EDGAR DEGAS Portrait of Madame Jeantaud Sitting on the Chaise Longue. About 1877.
Karlsruhe, Staatliche Kunsthalle





90 EDGAR DEGAS In front of the Mirror. Undated. Hamburger Kunsthalle



91 AUGUSTE RENOIR Madame Victor Choquet. 1875. Stuttgart, Staatsgalerie



92 AUGUSTE RENOIR Breakfast. 1879. Frankfurt on the Main, Städtisches Kunstinstitut



93 AUGUSTE RENOIR Lise with Parasol. 1867. Essen, Museum Folkwang



94 AUGUSTE RENOIR Mr. and Mrs. Sisley. About 1868.
Cologne, Wallraf-Richartz-Museum





96 CLAUDE MONET St. Germain l'Auxerrois. 1866. Berlin, Nationalgalerie



97 CLAUDE MONET Summer. 1874. Berlin, Nationalgalerie



98 CLAUDE MONET Seine Bridge near Argenteuil. 1874. Munich, Neue Pinakothek





100 CLAUDE MONET Camille. 1866. Bremen, Kunsthalle



101 ALFRED SISLEY Landscape near Hampton Court. 1874. Munich, Neue Pinakothek



102 ALFRED SISLEY Winter in Louveciennes. 1876. Stuttgart, Staatsgalerie



103 CAMILLE PISSARRO The Hermitage near Pontoise. 1867. Cologne, Wallraf-Richartz-Museum



104 CAMILLE PISSARRO *The Bridge (Pontoise)*. 1875. Mannheim, Kunsthalle



105 PAUL SIGNAC Still-life. 1883. Berlin, Nationalgalerie

POST-IMPRESSIONISM

Paul Cézanne (1839-1906) was undoubtedly the greatest artistic genius of the 19th century. It is true that Cézanne is usually regarded as an Impressionist, was on friendly terms with its originators and even adhered to their principles for some time – but his own art retained its radiance throughout two generations. By ‘grand design’ he did not mean monumental composition in the traditional sense but rather the realization of an autonomous pictorial law. Cézanne departed from linear perspective and transformed natural scenes into a rhythmic combination of the four basic elements of painting: plane, line, colour and cube. In his ‘Railway’ (plate 107) with its large, solidly coloured planes we encounter the first ‘modern’ painting. The 1890’s show Cézanne on the way to cubic structure (plates 108, 109, illustration 159) whose elements acquire that translucent, aquarelle-like character which in 1912 inspired the Orphism of Delaunay, Macke and Klee. One of Cézanne’s most perfect still-lives was created between 1883 and 1887 (plate 110). Apples, pots, table and table-cloth, chest of drawers, wallpaper – all objects stand out most clearly and stand in constant inter-relation. The ‘Card-Players’, a subject which Cézanne treated in five classic versions, and the ‘Smoker Leaning on his Arm’ (plate 111), for which a farmer living in the neighbourhood served as a model, come from the same epoch. Not a trace of the genre-like or anecdotic is left here. Just like in the self-portrait of 1875 (plate 106) his style is now mainly characterized by a composition consisting of fragmentary planes. In the Stuttgart version of the ‘Bathing Women’ (illustration 259), which probably dates from 1883-85, the individual note entirely recedes, the figures become part of a spatial composition conveying the idea of permanence and immutability.

The term ‘Post-Impressionism’ expresses both an interval in time and the continuation of the Impressionist movement. Seurat was the first to set out on uncharted ground, but he acknowledged the influence of his predecessors and called his style of painting ‘Neo-Impressionism’. Seurat reduced Monet’s vibrations of colour to a strict, rectangular system of composition and juxtaposed the colours of the spectrum point-like and unmixed in order to intensify their brilliance and luminosity. None of Seurat’s few paintings are represented in German collections. *Paul Signac* (1863-1935) continued the ‘Pointillism’ of his master Seurat so that we can show at least one example of this technique (plate 105).

Paul Gauguin (1848-1903) carefully studied ‘Divisionism’ and discovered the interdependence of purity of colour and force of expression. At Pont-Aven, a village in Brittany, he turned

his back on Impressionism because this school only retained the transitory moment, the fleeting impression and entirely failed to penetrate to the "mystic centre of thought". He rejected the analytical approach and proclaimed synthesis. His style of painting, called 'Cloisonism' consists of wide, solidly coloured planes which are surrounded by sinuous contours. Like the German Romantics, Gauguin also wanted to create a supra individual art of original expressive force. Tired of European civilization he sought his lost paradise in Tahiti. The paintings he created there glorify genuine humanity with all its innate beauty and innocent sensuality. His world possesses colourful individuality and life turns into a magnificent myth, a profound legend: the birth of a child in the interior of a hut with its typical brightly painted wood-carvings becomes for Gauguin the Nativity of Christ (plate 114). In the 'Contes barbares' (plate 115) the 'ugly white man', with red hair and taloned feet, invades the terrestrial paradise and leaves a trail of havoc and destruction.

Vincent van Gogh (1853-1890) lent Gauguin's theory of expressive lines and pure colours an individual interpretation. His passionate, vehement temper together with his hypersensitive reactions to environment produced in the course of time strokes of the brush which resemble small, pointed flames. In spite of this the mostly unmixed colours retain a certain coolness. Van Gogh invariably painted from nature, but even when he heightens his visual impressions to the greatest intensity of expression, the details remain connected by a higher, rhythmic order. His paintings were the first to incorporate the sinuous lines of Jugendstil and found as enthusiastic acclaim in Germany as the works of Gauguin did (plates 116-122). *Henri de Toulouse-Lautrec* (1864-1901) was impressed by the work of van Gogh and Degas. Like all the other members of his artistic generation he was fascinated by the Japanese wood-cut and produced his drawings with forceful expression. He treated perspective as freely as the Japanese and attempted to produce the effect of spontaneity through overlapping lines, diagonally laid-out compositions and extremely strokes of the brush. 'The Girl in the Studio' (plate 123) in full profile and with a strictly vertical-horizontal composition, is a characteristic early work. In the 'Portrait of a Gentleman', 1900-1901, (plate 124) the character of the model is engraved on the face with numerous fine strokes.

The 'Nabis' (Hebraic for 'prophet'), a group of artists with a religious programme not unlike that of the German 'Nazarenes', issued from the 'School of Pont-Aven.' Its theory was elaborated by *Maurice Denis* (1870-1943) who established the fame of Gauguin and Cézannes and who has already been mentioned in connection with Puvis de Chavannes.

Vuillard and Bonnard also originally belonged to the Nabis and later joined the staff of the 'Revue Blanche', a magazine which propagated artistic freedom and anarchy in the sense of Symbolism. But soon they returned to present-day- themes and preferred painting intimate scenes in rooms or gardens.

Edouard Vuillard (1868-1940) produced his most important works in the 1890's. The indi-

vidual elements of his planes are not contoured but merge softly with one another and his compositions are dominated by vertical and horizontal lines. By means of wall-papers, curtains and costumes his paintings acquire a decorative character. He depicts the bourgeois home of his time which strikes us as slightly dusty and plush with its over-abundance of furniture (plate 125). *Pierre Bonnard* (1867-1947) likewise strove for a two-dimensional style of composition. He discovers surprising details, uses pure colours and a colourful pointillist technique which blurs the contours of the objects (plate 126). In 1912 Alfred Lichtwark called Vuillard and Bonnard to Hamburg. Bonnard created portraits and painted nightly scenes on the Aussenalster and near the Fährhaus which are illumined by coloured Chinese lanterns (illustration 195). Vuillard, on the other hand, painted the Alster by day.



106 PAUL CÉZANNE Self-portrait, 1871. Oil, Musée, Nîmes, Montpellier



107 PAUL CÉZANNE The Railway Cutting. 1868 -70. Munich, Neue Pinakothek



105. PAUL GAUGUIN: *The Sea near L'Hooppe*. About 1888-89. Oil on canvas. Staatliche Kunsthalle



109 PAUL CÉZANNE *Maison de Bellevue* (House on the Hill). 1888–92. Essen, Museum Folkwang



110 PAUL CÉZANNE Still-life. 1883-87. Munich, Neue Pinakothek



111 PAUL CÉZANNE Smoker Leaning on his Arm. About 1890. Mannheim, Kunsthalle





113 PAUL GAUGUIN *Girl with Fan*. 1902. Essen, Museum Folkwang



114 PAUL GAUGUIN Tahitian Composition (TE TAMARI NO ATUA). 1896. Munich, Neue Pinakothek





116 VINCENT VAN GOGH Portrait of a Young Man (Portrait of Armand Roulin). 1888. Essen, Museum Folkwang



117 VINCENT VAN GOGH Sunflowers. 1888. Munich, Neue Pinakothek



118 VINCENT VAN GOGH View of Arles. 1889. Munich, Neue Pinakothek

119

VINCENT VAN GOGH
Landscape near Auvers. 1890.
Munich, Neue Pinakothek



120

VINCENT VAN GOGH
Field of Poppies. 1888.
Bremen, Kunsthalle







122 VINCENT VAN GOGH *The Drawbridge*. 1888. Cologne, Wallraf-Richartz-Museum



123

HENRI DE TOULOUSE-LAUTREC
The Girl in the Studio. 1888
Bremen, Kunsthalle



124 HENRI DE TOULOUSE-LAUTREC Male Portrait, 1900-01. Munich, Neue Pinakothek



125 EDOUARD VUILLARD The Dining Room. Undated. Munich, Neue Pinakothek



126 PIERRE BONNARD Lady in front of the Mirror. About 1905. Munich, Neue Pinakothek

GERMAN IMPRESSIONISM

The leading German Impressionists – Liebermann, Corinth and Slevogt – are always named as a group. They did not echo French Impressionism, with which they only got acquainted about 1896, but merely adopted some of its themes without renouncing their individual styles.

Max Liebermann (1847-1935), the Berlin painter found his first models in Courbet, Millet and Leibl. His 'Woman with Goats' (plate 127) in the dunes is a magnificent example of atmosphere, effected by use of pale greens, which is so evocative that one almost feels and tastes the salty breeze of the sea. Although city-born, this artist became the painter of farmhands and modest craftsmen who appealed to his social sympathy. Holland, which at that time was still almost untouched by industrial development, became his adopted country. Later, under Impressionist influence, his style changed, his palette became richer and the play of light and shade acquired a central importance in his painting (plate 129). *Max Slevogt* (1868-1932), a Bavarian, was twenty-one years younger than Liebermann. He painted landscapes and still-lives (plate 130) and was an excellent portrait-painter (plate 131). His greatest talent, however, was for illustration and graphic art, a field in which his unusually fertile imagination could freely unfold in great cycles.

Louis Corinth (1858-1925) was even less of an Impressionist than Liebermann and Slevogt. He mainly created monumental portrayals of themes from the Old and New Testament or from ancient mythology. Occasionally his extreme naturalism almost turned his pictures into travesties of his subjects. In his 'Self-Portrait with Skeleton' (plate 132) he set the scene of the old theme 'Artist with Death' in his own Munich studio whose large window overlooked the mist-shrouded roofs of the city. The iron window-frames produce a horizontal-vertical structure of composition. In his portrait of 'Eduard Graf von Keyserling' (plate 133) decadence and genius are masterfully translated into shape and colour. Against the generally subdued tone of the painting the peculiar red of the mouth and the blue of the eyes stand out as a fascinating contrast. A serious illness in 1911 deeply changed Corinth's nature and art. His new style tended towards Expressionism and he intensified both colour and expression. The landscapes which Corinth painted on the shore of the Walchensee (plate 135) and also his late portraits (plate 136) are memorable examples of an art which ingeniously and organically weds Impressionism and Expressionism, which unites the 19th and the 20th centuries.



127 MAX LIEBERMANN Woman with Goats. 1890. Munich, Neue Pinakothek



128 MAX LIEBERMANN *The Bleaching-ground*. 1883. Cologne, Wallraf-Richartz-Museum



129 MAX LIEBERMANN Street with Parrots. 1902. Bremen, Kunsthalle



130 MAX SLEVOGT Still-life with Lemons. 1921. Berlin, Nationalgalerie



131 MAX SLEVOGT Self-portrait. 1930. Mannheim, Kunsthalle



132 LOVIS CORINTH Self-portrait with Skeleton. 1896. Munich, Städtische Galerie



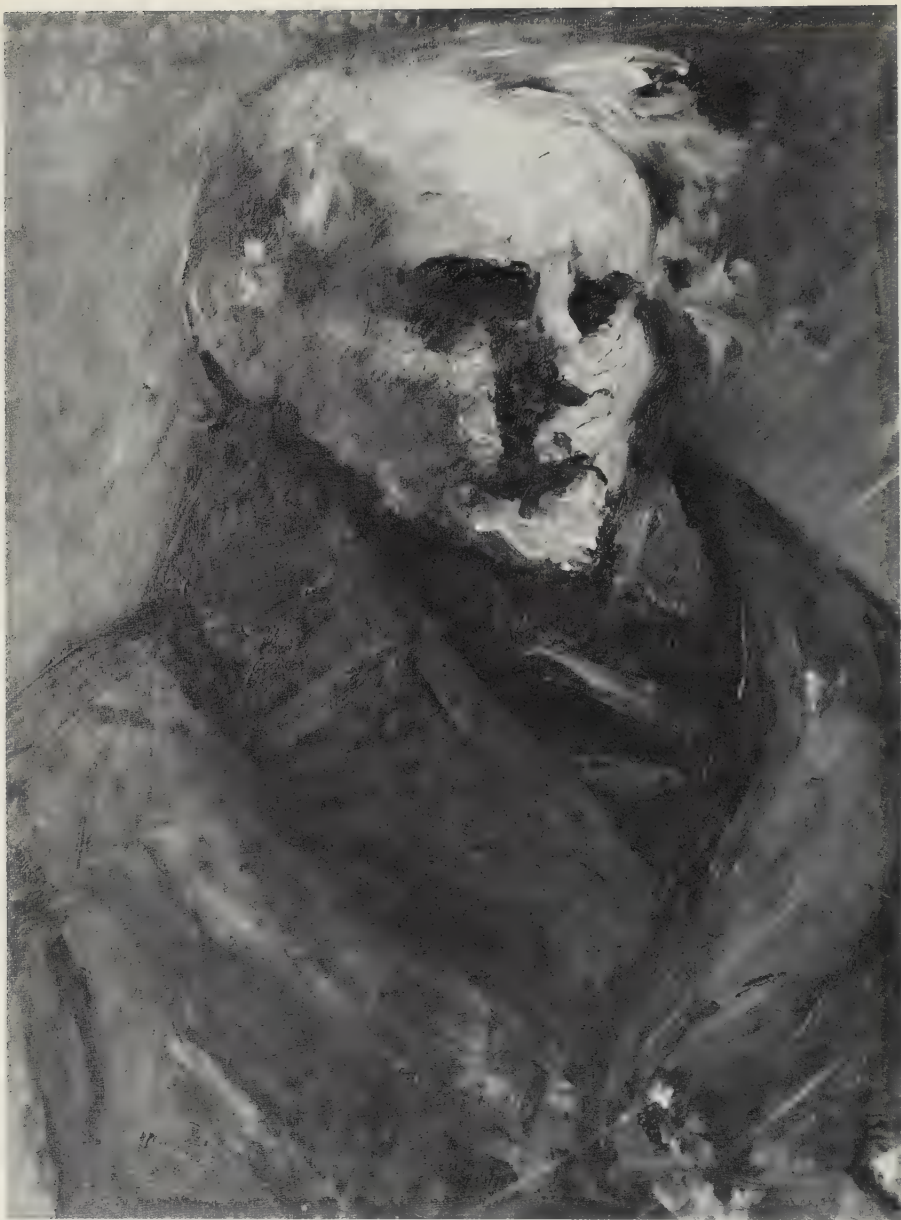
133 LOVIS CORINTH Portrait of Eduard, Count Keyserling. 1900. Munich, Neue Pinakothek



134 LOVIS CORINTH *Delphinium*. 1924. Munich, Neue Pinakothek



135 LOVIS CORINTH The Walchensee with Larch. 1921. Berlin, Nationalgalerie



136 LOVIS CORINTH Portrait of Ernst Grönvold. 1923. Bremen, Kunsthalle

List of Museums

The numbers in brackets, following the names of the artists, refer to a larger selection of this artist's works in the respective museum.

Aachen (Aix-la-Chapelle) Suermondt-Museum

Wilhelmstr. 15

Open: Tuesday to Friday 10 a.m. – 5 p.m. Saturdays and Sundays 10 a.m. – 1 p.m. Closed Mondays.

Germany: A. Achenbach, Bastiné, Corinth, Schuch, Spitzweg.

England and France: Constable, Delacroix.

See plate 44

137 *Johann Baptist Josef Bastiné, The Nuns' Family, 1842. 138 Carl Schuch, Still-life with Roses, undated.*



137



139

Berlin Nationalgalerie in der Orangerie Staatliche Museen

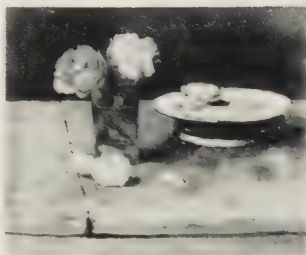
Berlin-Charlottenburg, Luisenplatz, Schloß

Open: Mondays, Wednesday to Saturday 9.30 a.m. – 5 p.m. Sundays 10 a.m. – 5 p.m. Closed Tuesdays.

Germany: Th. Alt, Blechen (25), Böcklin (10), Corinth (8), Engert, Eysen, Feuerbach (10), C. D. Friedrich (14), Gaertner (7), Hosemann (2), Kersting (5), J. A. Klein, W. v. Kobell (2), J. A. Koch (3), Krüger (7), Leibl (6), Liebermann (8), Marées (9), Menzel (25), Olivier, Overbeck (4), Ramboux, Rayski (2), Rethel (2), Richter (2), Rottmann (2), Schadow (5), Schick (2), Schider, Schnorr v. Carolsfeld (2), Schuch (3), Schwind (7), Sievogt (6), Spitzweg (6), Thoma (13), H. Tischbein d. Ä. (3), Trübner (2), Waldmüller (8).

England and France: Constable (3), Corot, Courbet, Daubigny, Daumier, Diaz, Manet (3), Monet (4), Pissarro (2), Renoir (3), Th. Rousseau, Signac, Troyon. A large number of the items formerly belonging to the Nationalgalerie are now in the East Sector of Berlin.

See plates 18, 31, 38, 39, 40, 58, 60, 61, 62, 68, 74, 88, 89, 90, 97, 105, 130, 135



138



140

140 *Julius Schnorr von Carolsfeld, Frau Biancamano Quindt, 1822. 141 Caspar David Friedrich, Salzwasser-Tee, 1823. 142 Gottlieb Schick, Frau Heinrich Danneberg, 1802. 143 Alfred Rethel, The Mother of the Artist, before 1826. 144 Ferdinand von Rayski, Emma Hans Handl von Einsiedel, 1855. 145 August F. Schuch, The Step-mother of the Artist, 1878. 146 Karl Böttner, Girl's Bathing in the Park of Terni, after 1830. 147 Adolph von Menzel, The Palace garden of Prince Albrecht, 1846. 148 Edouard Manet, The Banquet at Ulm, about 1880. 149 Camille Pissarro, L'enceinte avec a l'air et Mont Valérien, 1870. 150 Claude Monet, Houses in Argenteuil, 1870-76. 151 Auguste Renoir, In Summer, 1868. 152 Max Liebermann, The Dames of Nordwijk, 1900.*



141



142



143



144



145



146



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148



149

Berlin Schloß Charlottenburg

Berlin-Charlottenburg, Luisenplatz, Schloß

Open: Tuesdays, Thursday to Sunday 9 a.m. – 5 p.m. Wednesdays 10 a.m. – 6 p.m. Closed Mondays.

Germany: C. D. Friedrich (3 principal works), Graff, Krüger (Paintings of horses and portraits of the Royal Family).

See plates 5, 21

152) *Caspar David Friedrich, Monk on the Beach, 1809-10.*



150



151

Berlin Gemäldegalerie Staatliche Museen

Berlin-Dahlem, Arnimallee 23

Open: Tuesday to Saturday 9 a.m. – 5 p.m. Sundays 10 a.m. – 5 p.m. Closed Mondays.

The chronology of this collection ends with Goya and the 18th century.

See plate 13



152

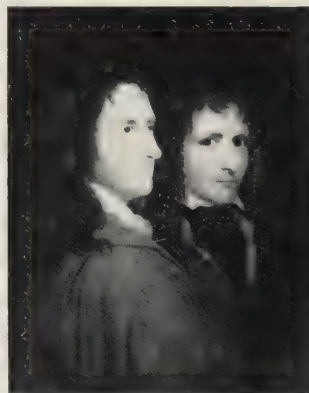
Bonn Städtische Kunstsammlungen

Rathausgasse 7

Open: Tuesday to Saturday 10 a.m. – 5.30 p.m. Sundays 10 a.m. – 1 p.m. Closed Mondays.

Romanticists & Düsseldorf School, in the Arndthaus: 19th century views of the Rhine, Kügelgen, Slevogt, Thoma, Trübner.

153) *Gerhard von Kügelgen, Brothers Gerhard and Karl von Kügelgen, undated. 154) Johann Carl Schultz, View of the Godesburg and the Drachenfels from the Venusberg, 1825.*



153



154

Bremen Kunsthalle

Am Wall 207

Open: Tuesday to Friday 10 a.m. – 4 p.m.
Saturdays and Sundays 10 a.m. – 2 p.m. Tues-
days and Fridays also 7 p.m. 9 p.m. Closed
Mondays.

Germany: A. Achenbach, Blechen (3),
Böcklin (2), J. G. Carus (4), Corinth (11),
Ender, Feuerbach, C. D. Friedrich (2),
Graff (2), Leibl (2), Liebermann (10),
Marées (3), Menzel, Olivier, Overbeck
(2), Rayski, Richter, Schnorr v. Carols-
feld (2), Schuch (3), Slevogt (7), Thoma
(4), Trübner (7), Waldmüller (4), Was-
mann (2), School of Worpswede about
1900. *France and other countries:* Bonnard,
Caillebotte, J. B. Carpeaux (2), Cézanne,
Corot, Courbet (2), Couture, Daubigny

(2), Degas (3), E. Devéria, Delacroix (8),
Denis, Forain (2), Gérard, van Gogh,
Gonzales, Th. Gudin (2), P. Guigou,
Guillaumin (3), Harpignies, Isabey,
Laneuville, S. A. Lépine, Manet, Millet,
Monet, Pissaro (2), Renoir (3), Th. Rous-
seau (2), Roussel (2), Rysselberghe,
Signac, Sisley, Toulouse-Lautrec, van
de Velde (2), H. Vernet, Vignon, Vuil-
lard.

See plates 3, 42, 53, 100, 120, 123, 129, 136

155) *Eugène Delacroix, King Rodrigo, undated.* 156) *Friedrich Overbeck, The Discovery of Moses, 1823.* 157) *Caspar David Friedrich, The Rocky Vale (The Tomb of Arminius), about 1813.* 158) *Edouard Manet, Portrait of the Poet Astruc, 1863.* 159) *Paul Cézanne, French Landscape, undated.*



155



156



157



158



159

Darmstadt Hessisches Landesmuseum

Friedensplatz 1

Open: Tuesday to Saturday 10 a.m. – 5 p.m.
Wednesdays also 7 p.m. – 9 p.m. Sundays 10
a.m. – 1 p.m. and 2.30 p.m. – 5 p.m. Closed
Mondays.

Germany: A. Achenbach (3), Böcklin (16),
Bürkel (2), Corinth (4), Crane, Feuerbach
(2), B. Fries, Hess, L. v. Hofmann (3),
Kalckreuth (2), F. v. Kobell (3), W. v.
Kobell (2), J. A. Koch, Lenbach (5),
Lessing (2), Liebermann (2), Rottmann
(2), Schirmer, E. Schleich d. Ä., Schwind
(5), Slevogt (2), Spitzweg, Stuck, Thoma,
Trübner, Uhde, Ph. Veit, Weisgerber (2).
Darmstadt Group: Becker (4), Bracht (27),
Gläser (16), Heim (18), Hoelscher (27),
Issel (6), Lucas (11), Schilbach (16).

See plate 34

160) Arnold Böcklin, *Euterpe*, 1872. 161)
Wilhelm Trübner, *At Heidelberg Castle*,
1873.



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161



162



163

Düsseldorf Kunstmuseum

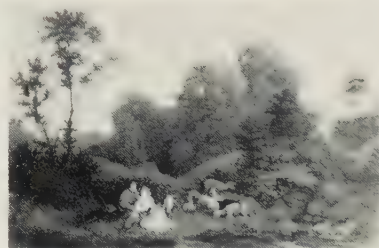
Ehrenhof 5

Open: Tuesday to Saturday 10 a.m. – 5 p.m.
Wednesdays 10 a.m. – 8 p.m. Sundays 10 a.m. –
1 p.m. Closed Mondays.

Germany: Blechen, C. G. Carus (2),
Corinth (2), Cornelius, Feuerbach, C. D.
Friedrich (2), Hackert (2), Hummel,
Kersting, W. v. Kobell, J. A. Koch,
Liebermann (3), Marées, Menzel, Over-
beck, Ramboux, Richter, Schnorr v.
Carolsfeld (2), Schuch. *Düsseldorf Group:*
A. and O. Achenbach (3 each), Bende-
mann, Hasenclever (4), Lessing (4),
Rethel (6), Schadow, Scheuren (3),
Schirmer (3).

See plate 25

162) Wilhelm von Schadow, *Portrait of*
Immermann, 1828. 163) Julius Schnorr von



164

Carolsfeld, *Flight into Egypt*, 1828. 164)
Ludwig Richter, *Evening in Spring (Evening*
Song), 1844. 165) Johann Wilhelm Schirmer,
The Wetterhorn, 1838.



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166



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169

Essen Museum Folkwang

Bismarckstr. 64/66

Open: Tuesday to Sunday 10 a.m. – 6 p.m.
Closed Mondays.

Germany: A. Achenbach, Böcklin, C. G. Carus (4), Corinth (3), Dahl (2), Feuerbach, C. D. Friedrich (2), Hackert, Hodler (2), W. v. Kobell, J. A. Koch, Liebermann (3), Marées (2), Menzel (2), Olivier, Reinhart, Rethel, Richter (2) Rottmann, Schinkel, Schuch, Slevogt, Sperl, Thoma (5), Trübner (4), Uhde (2), Waldmüller.
France: Cézanne (2), Corot (4), Daumier, Denis, Gauguin (4), van Gogh (4), Manet (2), Renoir (4).

See plates 17, 57, 77, 84, 93, 109, 112, 113, 115, 116, 121

166) Camille Corot, *The Grove of Chestnut-trees*, undated. 167) Johannes Sperl, *Orchard*, undated. 168) Paul Gauguin, *Seaweed Collec-*



168

tors in Brittany, 1889. 169) Vincent van Gogh, *The Garden of the Lunatic Asylum in St. Rémy*, 1889. 170) Fritz von Uhde, *The Daughters (Interior)*, undated. 171) Lovis Corinth, *At Bordighera*, 1912.



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171

Frankfurt/Main

Städelsches Kunstinstitut

Schaumainkai 63

Open: Tuesday to Saturday 10 a.m. – 5 p.m.
(in winter 10 a.m. – 4 p.m.), Sundays 10 a.m. –
1 p.m. Closed Mondays.

The Städelsche Kunstinstitut was the first private foundation in Germany. From the outset it has been connected with an Art Academy.

Germany: A. Achenbach (3), Blechen, Böcklin (4), Corinth (6), Cornelius, Feuerbach, Fohr, C. D. Friedrich, E. Fries, Hagemeister, Haider (3), Hodler (3), W. v. Kobell (3), J. A. Koch (2), Leibl (2), Lenbach (10), Lessing (7), Liebermann (5), Marées (3), Menzel (2), Olivier, Overbeck, Passavant (5), Pförr (4), E. W. Pose (11), D. Quaglio, Ramboux, Rethel (5), Richter, Rottmann (3), Schadow, Schider, Schirmer (4), Schnorr v. Carolsfeld, Schuch (2), Schwind (6), Segantini, Slevogt (6), Sperl, Spitzweg (5), Steinle (15), Stuck (3), Thoma (80), Trübner (15), Uhde (4), Ph. Veit (13), Waldmüller (2). *Frankfurt School:* J. Becker (5), Beer (4), Bochle (25), Burger (23), Burnitz (43), Dielmann (11), Eysen (27), Goebel (11), F. C. Hausmann (15), C. Morgenstern (24), Victor Müller (49), Radl (4), Ph. Rumpf (9), Scholderer (42), Schreyer (21), Steinhausen (53). *France and other countries:* Corot (4), Courbet (5), Daubigny (2), Degas, Delacroix, Denis (2), Fantin-Latour (2), Manet, Millet, Monet (2), Monticelli (2), Moreau, Puvion de Chavannes (2), Renoir (2), Sisley.

See plates 6, 24, 28, 43, 49, 55, 79, 89, 92, 99

172) Francisco J. de Goya, *Scene during the Civil War, about 1808*. 173) Hans Thoma, *Die Oed*, 1880. 174) Wilhelm Leibl, *An Unlike Pair*, undated. 175) Charles-François Daubigny, *Orchard at Harvest-time*, 1876. 176) Louis Eysen, *Sweet Chestnut-trees near Oberursel*, undated. 177) Edouard Manet, *The Game of Croquet*, 1873. 178) Auguste Renoir, *Girl Reading*, 1886.



172



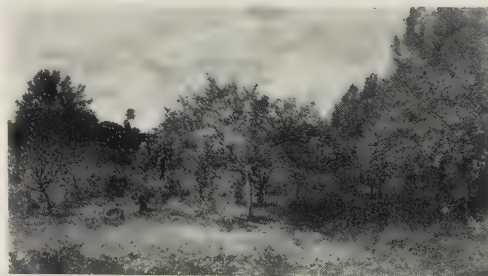
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Frankfurt/Main
Freies Deutsches Hochstift
Frankfurter Goethemuseum

Goethehaus: Großer Hirschgraben 23

Open: Monday to Saturday 9 a.m. – 6 p.m.
(until dark in winter). Sundays 10 a.m. – 4 p.m.

Painters of the Goethe epoch: Carus, C. D.
Friedrich, Füssli (7), Graff, Hackert,
Kauffmann, Maron, Mengs.

See plate 2

179) Carl Gustav Carus, *Allegory on
Goethe's Death*, about 1852. 180) Anton
Maron, *Johann Joachim Winckelmann*, unda-
ted. 181) John Henry Fuseli, *The Mad
Girl*, undated. 182) Angelica Kauffmann,
Self-portrait, 1780.



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182

Hamburg Hamburger Kunsthalle

Glockengießerwall 1

Open: Tuesday to Sunday 10 a.m. – 4 p.m.
Wednesdays 10 a.m. – 7 p.m. Closed Mondays.

Germany: Blechen (3), Böcklin (7), C. G. Carus (2), Catel (2), Corinth (17), J. Ch. Dahl (5), Feuerbach (5), C. D. Friedrich (11), Hodler, L. v. Hofmann (11), Kalckreuth (21), Kersting, Klinger (7), W. v. Kobell (8), J. A. Koch (4), Krüger (3), Leibl (7), Lenbach (7), Liebermann (52), Makart (2), Marées (6), Menzel (18), Ch. Morgenstern (22), Olivier (2), Overbeck (6), Rayski, Reinhart, H. Reinhold (11), Rethel, Richter, Rohden, Rottmann (6), Runge (29), Segantini, Spertl (2), Spitzweg (4), Thoma (15), J. F. A. Tischbein, J. H. Tischbein d. Ä. (4), J. H. W. Tischbein (19), J. J. Tischbein (5), Trübner (11), Uhde (6), Waldmüller (6), Wassmann (56). *Hamburg School:* Bendixen (3), J. J. Gensler (31), Janssen (2), Oldach (14), E. Speckter (11). *France:* Bonnard, (3), Cézanne, Corot (6), Courbet (6), Daubigny (2), Degas (4), Delacroix (3), Diaz, Dupré (2), Fantin-Latour, Géricault, Manet (3), Meissonier (4), Monet (2), Pissarro, Renoir (3), Th. Rousseau, Sisley (2), Toulouse-Lautrec, Troyon (5), Vuillard (4). *England:* Bonington, H. Davis (3), Hodgson (2), Rossetti (2), Turner.

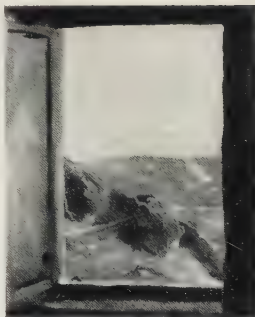
See plates 12, 15, 16, 27, 29, 50, 65, 86, 90

183) Johann Friedrich August Tischbein, *Portrait of Countess Theresia Fries*, 1801. 184) Philipp Otto Runge, *The Parents of the Artist*, 1806 185) Caspar David Friedrich, *The Wreck of the Hoffnung*, 1821. 186) Friedrich Wasmann, *View from the Window*, 1831. 187) Ferdinand Georg Waldmüller, *Elms in the Prater*, 1831. 188) Richard Parkes Bonington, *The Sea-shore*, undated. 189) Dante Gabriel Rossetti, *Helen of Troy*, 1863. 190) Auguste Renoir, *Lady on Horseback in the Bois de Boulogne*, 1873. 191) Théodore Rousseau, *In the Forest of Fon-*

tainebleau, undated. 192) Edgar Degas, *Portrait of a Lady*, 1867. 193) Gustave Courbet, *Flowers*, 1855. 194) Hans von Marées, *Roman Vigna*, 1870-71. 195) Pierre Bonnard, *Evening at the Uhlenhorst Ferry*, 1913. 196) Max Liebermann, *Women Mending Nets*, 1887-89. 197) Lovis Corinth, *The Artist's Wife at the Dressing-table*, 1911.



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183



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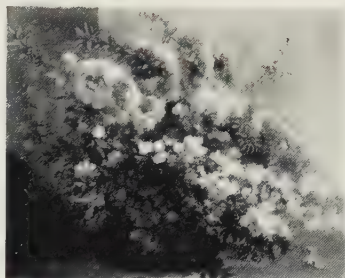
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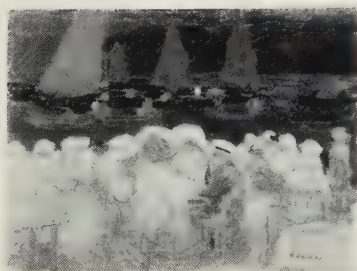
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197

Hannover (Hanover) Niedersächsische Landesgalerie

Am Maschpark 5

Open: Tuesday to Saturday 10 a.m. – 4 p.m.
Fridays 10 a.m. – 9 p.m. Sundays 9 a.m. – 2 p.m.
Closed Mondays.

Germany: A. Achenbach (2), Blechen (3), Böcklin (3), W. Busch (24), C. G. Carus (2), Corinth (25), Cornelius, Dahl, Feuerbach (9), C. D. Friedrich (6), A. Kaulbach (11), F. Kaulbach (18), J. A. Koch (3), Leibl (2), Lenbach (25), Liebermann (23), Marées (4), Menzel, Rayski, Richter, Rohden, Rottmann, Schuch (17), Slevogt (25), Sperl (2), Spitzweg (8), Thoma (4), Trübner (6), Uhde (6), Waldmüller (2), Wasmann (4). *France:* Daubigny, Delacroix, Denis, Diaz, Pissarro, Renoir, Sisley.

See plates 19, 20, 69

198) Friedrich Wasmann, *Farm in Meran*, 1830. 199) Friedrich Kaulbach, *The Children of the Artist*, 1875-76 (*Historisches Museum am Hoben Ufer*). 200) Wilhelm Busch, *Heavy Burden*, about 1875 (*Städtische Galerie im Niedersächsischen Landesmuseum*). 201) Camille Pissarro, *Landscape*, 1870. 202) Alfred Sisley, *English Coast*, 1897.



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199



200



201

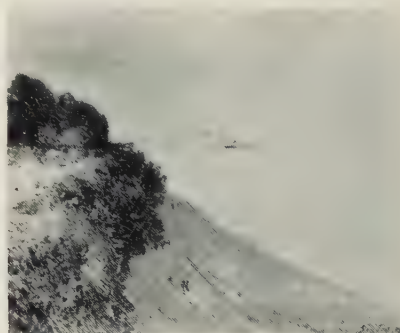
Hannover (Hanover) Wilhelm-Busch-Museum

Georgengarten 1

Open: April 1 to September 30: daily 10 a.m. – 6 p.m. October 1 to March 31: Monday to Saturday 10 a.m. – 6 p.m. Sundays 10 a.m. – 5 p.m.

Special collection dealing with the life and works of Wilhelm Busch (1832-1908). About 12,000 paintings and drawings.

Without illustrations



202

Karlsruhe
Staatliche Kunsthalle

Hans-Thoma-Str. 2

Open: From April 1 to October 15: Tuesday to Sunday 10 a.m. – 1 p.m. and 3 p.m. – 5 p.m.
From October 16 to March 31: Tuesday to Sunday 10 a.m. – 1 p.m. and 2 p.m. – 4 p.m.
Closed on Mondays, Good Friday, Easter Sunday, May 1st, Whitsunday, Corpus Christi, December 24 and Christmas Day, December 31.

Germany: Böcklin, Eysen, Feuerbach, C. D. Friedrich, Kersting, W. v. Kobell, J. A. Koch, Leibl, Marées, Overbeck, Rottmann, Scholderer; Thoma-Museum

and Chapel with main works. *France:* Cézanne, Degas, Manet.

See plates 10, 30, 32, 36, 67, 72, 88, 108

203) *Francisco J. de Goya, Portrait of Don Juan Bautista de Goicoechea, about 1810.*

204) *Johann Christian Reinhart, Classical Landscape with Archemoros and Hypsipyle, 1816.* 205) *Camille Pissarro, View of the Great Bridge at Rouen, 1896.* 206) *Anselm Feuerbach, Portrait of Nanna Risi, 1861.* 207) *Gustave Courbet, Portrait of Pierre Dupont, 1868.* 208) *Edouard Manet, Little Lange, 1861-62.*



203



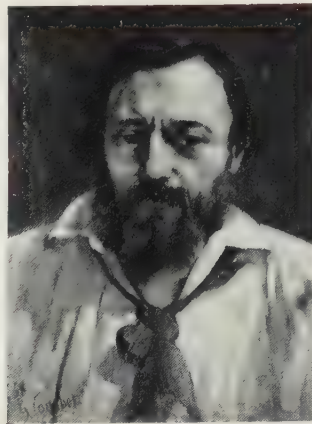
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208

Kiel Kunsthalle

Düsternbrooker Weg 1-7

Open: Tuesday to Sunday 10 a.m. – 1 p.m.
Wednesday and Saturday also 4 p.m. – 7 p.m.
Closed Mondays.

Germany: Corinth, Dahl, Eckersberg, Fäger, Graff, Hackert, Kersting, J. A. Koch, Mengs, Rehbenitz, Schirmer, Schuch, Schwind, Slevogt, Trübner, Uhde, Wasmann.
Schleswig-Holstein School.

See plate 22

209) *Heinrich Friedrich Fäger, Self-portrait, undated.* 210) *Josef Anton Koch, The Waterfalls of Tivoli, undated.*



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210

Köln (Cologne) Wallraf-Richartz-Museum

An der Rechtschule

Open: 10 a.m. – 5 p.m. daily. Mondays and Fridays to 10 p.m.

Germany: A. Achenbach (2), O. Achenbach, Bastiné, Begas (3), Bendemann, Blechen (2), Böcklin, Buchholz, Busch, Corinth (7), Defregger, Feuerbach (2), C. D. Friedrich (5), Hodler, J. A. Koch (2), Kügelgen, Leibl (31), Lenbach (4), Lessing, Liebermann (9), Loos (2), Marées, Meister (5), Menzel (2), Overbeck, Ramboux (2), Rayski, Reinhart (2), Rottmann, Scheuren (4), Schick, Schirmer (5), Schnorr v. Carolsfeld, Schuch, Schwind, Slevogt (4), Spertl, Thoma, Trübner (4), Uhde (3), Waldmüller, Zügel (2). *France:* Cézanne (2), Corot (2), Courbet (3), Daubigny (2), David, Delgas, Delacroix (2), Dupré, Fantin-Latour, van Gogh, Ingres (2), Monet (2), Pissarro, Puvis de Chavannes, Renoir, Sisley, Troyon, Vuillard (2).

See plates 8, 47, 52, 63, 66, 80, 94, 103, 122, 128

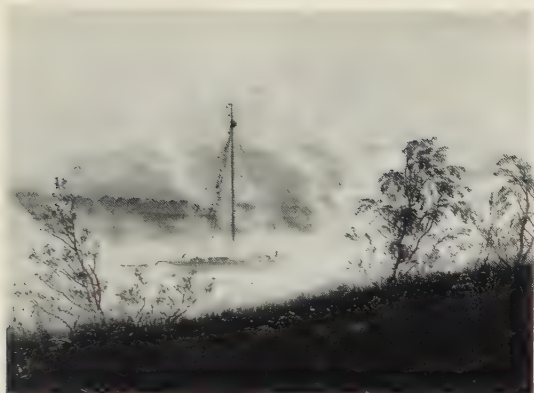


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211) *Johann Anton Ramboux, Brothers Eberhard, 1822.* 212) *Philipp Hackert, Autumn, Vintage near Sorrent, about 1784.* 213) *Caspar David Friedrich, Riverside in the Fog, undated.* 214) *Adolph von Menzel, Thunderstorm on the Tempelhofer Berg, 1846.* 215) *Otto Scholderer, Still-life, 1901.* 216) *Henri Fantin-Latour, Blossoming Spray of Rhododendron, 1874.* 217) *Wilhelm Leibl, The Painter Eduard Fischer, 1875.* 218) *Wilhelm Leibl, Girl at the Window, 1899.* 219) *Ferdinand von Rayski, Max von Fabrice, about 1860.* 220) *Claude Monet, Fishing-boats on the Beach at Etretat, 1884.* 221) *Paul Cézanne, Landscape, West of Aix-en-Provence, 1885-87.*



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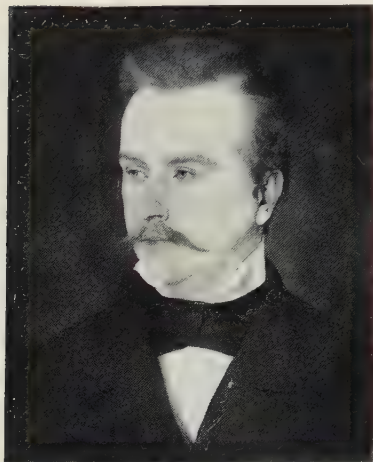
214



215



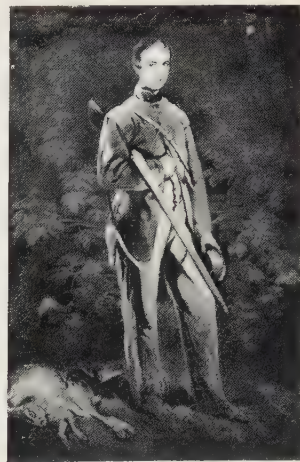
216



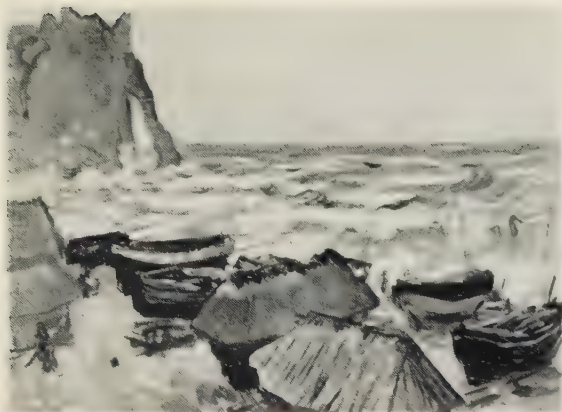
217



218



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220



221

Krefeld Kaiser-Wilhelm-Museum

Karlsplatz 35

Closed for repairs.

Germany: Achenbach, Blechen, Corinth, Feuerbach, Kalckreuth, Leibl, Marées, Schadow and his group (1830), Schirmer, Schuch, Schwind, Slevogt, Thoma, Trübner.

222) *Claude Monet, The Houses of Parliament in London, 1904.*



222

Lübeck Behnhaus

Königstr. 11

Open: From April 1 to September 30: Tuesday to Saturday 10 a.m. – 5 p.m. Sundays 11 a.m. – 5 p.m. From October 1 to March 31: Tuesday to Saturday 10 a.m. – 4 p.m. Sundays 11 a.m. – 4 p.m. Closed Mondays.

Germany: C. G. Carus, Corinth, Faber, C. D. Friedrich, Hess, Liebermann, Milde, Nerly, Oldach, Olivier, Overbeck (12), Péroux, Rehbenitz, Slevogt, Wintergerst.

See plate 23

223) *Heinrich Maria Hess, Vittoria Caldoni, 1823.*



223

Mannheim Städtische Kunsthalle

Moltkestr. 9

Open: Tuesday to Saturday 10 a.m. – 1 p.m. and 2 p.m. – 5 p.m. On Sundays and holidays 10 a.m. – 5 p.m. Closed Mondays.

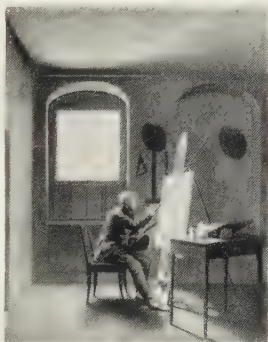
Germany: O. Achenbach, Th. Alt, Blechen, Böcklin (2), Bürkel, Corinth (8), Dahl, Feuerbach (6), C. D. Friedrich, Fries, Führich, Hess, Hodler, Kersting, Liebermann (4), Marées, Menzel, Rayski, Schirmer, Schnorr v. Carolsfeld, Schuch (2), Slevogt (12), Spitzweg, Thoma (5), Trübner (6), Uhde. *France:* Cézanne, Corot, Courbet, Couture, Daumier, Delacroix, Géricault, van Gogh, Manet, Monet, Pissarro (2), Renoir, Sisley.

See plates 41, 51, 75, 83, 104, 111, 131

224) Georg Friedrich Kersting, *C. D. Friedrich in his Studio*, 1819. 225) Eugène Delacroix, *Turks Abducting Women*, about 1852. 226) Honoré Daumier, *The Collectors of Copper Engravings*, about 1865. 227) Auguste Renoir, *Still-life with Peonies*, 1872. 228) Alfred Sisley, *Market Square in Marly*, 1876. 229) Max Slevogt, *Gardener with Mallows*, 1920.



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229

München (Munich)
Bayerische
Staatsgemaldesammlungen
(Bavarian State Art Collections)
Neue Pinakothek

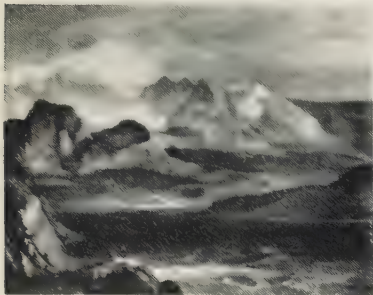
First impression: 1997

Open daily 9 a.m. to 5 p.m.

Carl Gustav Ammerling (2), Bleichen (2),
Boeklin (2), Birkel (5), W. Busch (6),
Cornelius (2), Defregger (6), Dillis (12),
Edlinger (11), Feuerbach (9), C. D. Fried-
rich (1), Gudi (4), Hackert (2), Hodler
(3), A. v. Keller (36), Kalkreuth (3),
Klenze (4), F. v. Kobell (16), W. v. Ko-
bell (18), J. A. Koch (6), Leibl (12),
Leibach (5), Marées (10), Meunier (8),
Oliver (1), Overbeck (5), Ravski (3),
Reinhart (2), Richter (2), Rottmann (6),
Schadow (2), Schuch (3), Schwind (9),
Segantini, Steyeger (10), Spitzweg (14),
Thoma (1), Tischbein (1), Trübner (8),
Ulrich (10), Wagenbauer (10), Waldmüller
(5), Wasmann (2). *England und France:*
Cézanne (1), Constable (4), Courbet (6),
Daubigny (2), Gainsborough, Gauguin
(3), van Gogh (3), Lawrence (4), Manet
(2), Pissarro, Renoir (2), Wilkie.

See plates 7, 11, 33, 36, 40, 54, 56, 64, 70, 73, 76,
81, 87, 88, 100, 101, 102, 103, 113, 114, 117, 118,
119, 120, 121, 122, 123, 143, 144.

230) Thomas Gainsborough, *Cromwell*, 1768, Price, about 1700. 231) Francisco J. de Goya, *Portrait of Don José Queraltó*, 1802 (Alte Pinakothek). 232) Johann Christian Reinhart, *View from Villa Malta, Looking*



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towards the East, 1835. 233) Wilhelm von Kobell, *Siege of Kosel in the Year 1807*, 1808. 234) Wilhelm von Schadow, *Young Girl*, undated. 235) Carl Rottmann, *The Ewsee*, 1825. 236) Friedrich Overbeck, *Italia and Germania*, 1828. 237) Moritz von Schwind, *The Artist*, about 1860. 238) Sir David Wilkie, *The Opening of the Well*, 1808. 239) Camille Corot, *Meditating Girl*, undated. 240) Hans von Marées, *Double Portrait of Marées and Leibach*, undated. 241) Camille Pissarro, *Street in a Village*, 1891. 242) Wilhelm Leibl, *Charles Schuch*, undated. 243) Paul Gauguin, *Breton Peasant Woman*, 1886. 244) Edgar Degas, *Double Portrait of Henri Rouart and His Son Alexis*, about 1890.



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244

München (Munich)

Schackgalerie

Prinzregentenstr. 9

Open: daily 9 a.m. – 4.30 p.m.

Germany: Böcklin (16), Catel, Cornelius, Dillis (3), Feuerbach (11), Fries, Führich (2), Genelli (7), Klenze, J. A. Koch, Lenbach (10), Marées (5), Piloty, Preller (2), Rottmann (8), Schnorr v. Carolsfeld, Schwind (32), Spitzweg (5), Steinle (4).

See plates 35, 71

245) Moritz von Schwind, *Rübezahl*, 1851.

246) Anselm Feuerbach, *Francesca and Paolo*, 1864. 247) Carl Spitzweg, *The Serenade*, 1864.



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247

München (Munich)

Städtische Galerie im Lenbachhaus

Luisenstr. 33

Open: Tuesday to Sunday 9 a.m. – 4.30 p.m.
Closed Mondays.

Munich School: Th. Alt (2), H. v. Bartels (2), Bürkel (6), Catel, Corinth (12), Defregger (10), Dillis (12), Dorner (2), Edlinger (26), Th. Th. Heine (5), H. Hess (2), W. v. Kaulbach (3), v. Keller (7), Kellerhoven (5), W. v. Kobell (2), Leibl,

Lenbach, Oberländer (10), Piloty (2), Quaglio (6), Rottmann (10), Schwind (2), Slevogt (5), Sperl (3), Spitzweg (3), Stuck, (5), Thoma (2), Trübner (7), Uhde (7), Wagenbauer (5), Weisgerber (5), Zügel (5).

See plate 132

248) Joseph Georg von Edlinger, *Portrait of the Sculptor Roman Anton Bock*, undated.

249) Franz von Lenbach, *Shepherd Boy*, 1850-60. 250) Wilhelm Leibl, *Veterinary Surgeon Reindl in the Bower*, 1890.



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Münster (Westphalia)

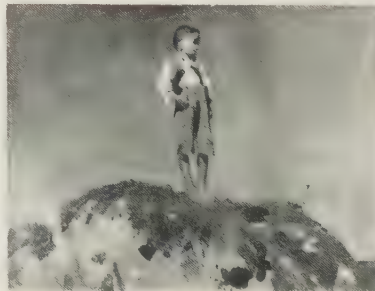
Landesmuseum für Kunst und Kulturgeschichte

Domplatz 10

Open: Tuesday to Saturday 10 a.m. – 1 p.m.
and 3 p.m. – 5 p.m. Sundays 10 a.m. – 1 p.m.
Closed Mondays.

Germany: O. Achenbach, Defregger, Hosemann, Kügelgen, Lechter, Lessing, Slevogt, Ph. Veit, Westphalian School.

Without illustrations



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Neuss
Clemens-Sels-Museum

Im Obertor

Open: Tuesday to Saturday 10 a.m. – 5 p.m.
Sundays 10 a.m. – 1 p.m. Closed Mondays.

Germany: Führich, Overbeck, Schnorr v. Carolsfeld, Veit; Nazarenes, Pre-Raphaelites, Jugendstil. *France and other countries:* Denis (5), Moreau (3), Puvis de Chavannes, Toorop (2), Vuillard; Symbolists, Nabis.

See plate 81

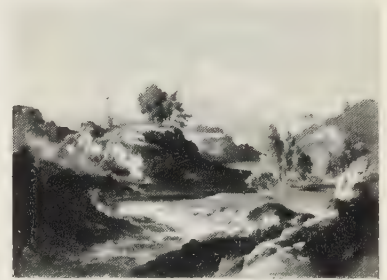
251) *Pierre Puvis de Chavannes, Le bois sacré, about 1884.* 252) *Gustave Moreau, St. Sebastian, undated.*



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Nürnberg (Nuremberg)
Germanisches Nationalmuseum

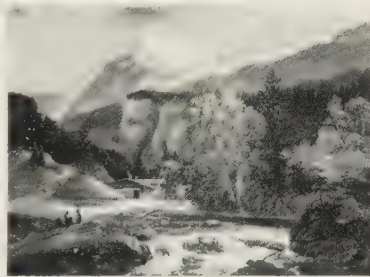
Kornmarkt 1

Open: April 1 to September 30: Monday to Saturday: 10 a.m. – 5 p.m. Sundays 10 a.m. – 4 p.m. October 1 to March 31: Tuesday to Saturday 10 a.m. – 4 p.m. Sundays 10 a.m. – 1 p.m. Closed Mondays.

Permanent loans of the City of Nuremberg from the collections of the Fränkische Galerie are designated with (N).

Germany: Amerling, Bürkel, C.G. Carus (N), Catel (N), Corinth (2) (N), Dahl, Dillis, Dorner d. J., Eysen (N), Feuerbach (N), B. Fries (N), E. Fries, Führich (N), Gauermann (N), Knaus, J. A. Koch (N), Leibl (3) (N), Liebermann (N), Marées (N), Menzel, Monten (N), C. Neher, Ferdinand Olivier, Pforr (N), D. Quaglio, Rayski (N), Reinhart, Rottmann (3), E. J. Schindler, K. Schindler (N), Schinkel, Schleich d. Ä., Schuch, Schwind, Slevogt (2) (N), Sperl (3) (N), Spitzweg (N), Thoma (2) (N), Trübner (2) (N), Uhde (4) (N), Ury, Wagenbauer (N), Waldmüller (4) (N), Weisgerber (N), Weitsch.

See plates 1, 4, 26, 37



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253) *Bernhard Fries, Italian Landscape, undated.* 254) *Johann Christian Clausen Dahl, Alpine Landscape, 1821.*

Speyer
Historisches Museum der Pfalz

Grosse Pfaffengasse 7, nahe dem Dom

Open: daily 9 a.m. – noon and 2 p.m. – 5 p.m.

Historische Pfalzgalerie and Germany: Bernatz (4), Bürkel (4), Corinth (1), Feuerbach (9), Fried (3), Grützner (3), Hau-eisen (25), Kellerhoven (2), F. v. Kobell, Koester, Jakob Schlesinger (3), Johann A. Schlesinger (2), G. Ph. Schmitt, Stuck, Willich (2).

Without illustrations



255

Stuttgart Staatsgalerie

Neckarstr. 32

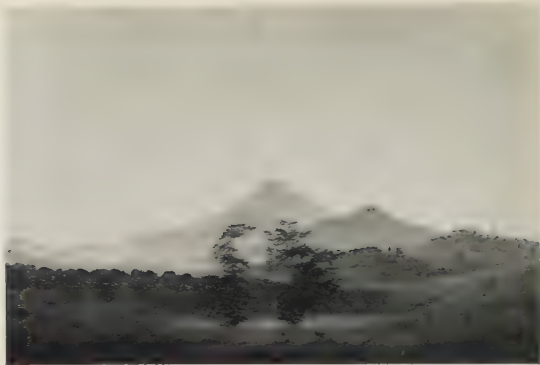
Open: Monday to Thursday, Saturdays, Sundays 10 a.m. – 4 p.m. Tuesday and Thursday until 9 p.m. Closed Fridays.

Germany: A. Achenbach, O. Achenbach, Blechen (2), Böcklin (2), Bürkel, Catel, Corinth (8), Dillis, Eysen, Feuerbach (4), C.D.Friedrich (2), W.v.Kobell, J.A. Koch, Leibl (2), Liebermann (2), Marées, Menzel, Rayski, Rethel, Rottmann (3), Schnorr v. Carolsfeld, Schuch (2), Schwind (2), Slevogt (9), Thoma (2), Trübner (6), Uhde (2).

France and other countries: Bonnard (2), Cézanne (2), Constable, Corot (3), Courbet, Diaz, Gauguin, Monet (2), Renoir (4), Sérusier, Signac (2), Vuillard (2).

See plates 9, 48, 78, 91, 102

255) *Anselm Feuerbach, Iphigenie, 1871,*
256) *Caspar David Friedrich, Bohemian Landscape, undated.* 257) *Claude Monet, Fields in Spring, 1887.* 258) *Louis Corinth, Self-portrait, 1923.* 259) *Paul Cézanne, Bathers in front of a Tent, undated.* 260) *Max Slevogt, Champagne Song (Les Vignerons d'Andrade), 1902.*



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Wuppertal-Elberfeld Von der Heydt-Museum

Turnhof 8

Open: Tuesdays 10 a.m. – 1 p.m. and 5 p.m. – 9 p.m. Wednesday to Saturday 10 a.m. – 1 p.m. and 3 p.m. – 5 p.m. Sundays 10 a.m. – 1 p.m. Closed Mondays.

Germany: A. Achenbach, O. Achenbach, Bendemann, Blechen, Böcklin, Bürkel, Corinth, Dahl, C. Dillis, G. v. Dillis, Eysen, Feuerbach, Graff, Hackert, v. Heydeck, Hodler, Hummel, Kalckreuth, W.v. Kobell, J.A. Koch, Ch.H. Kolbe, Leibl, Lessing, Liebermann, Marées (24), Nerly, Oehme, Rayski, Rehbenitz, Reinhold, Richter, Rohden, Rottmann, Scheuren, Ed. Schleich d.Ä., Schinkel, Scholderer, L.F. Schnorr v. Carolsfeld, Schuch, Schwind, Segantini, Sperl, Spitzweg, Thoma, Trübner, Wagenbauer, Waldmüller, Wasmann. *France and other countries:* Calame, Carrière, Cézanne, Constable, Courbet, Couture, Daubigny, Daumier, Degas, Delacroix, Denis, Diaz, Gauguin, van Gogh, Manet, Monet, Monticelli, Munch, Pissarro, Redon, Renoir, L.L. Robert, Th. Rousseau, Signac, Sisley, Toulouse-Lautrec, Vuillard.

261) Karl Blechen, *The Convent of Santa Scholastica near Subiaco*, after 1829. 262) Honoré Daumier, *Fighting Brick-layers*, undated. 263) Hans von Marées, *Pergola*, 1873. 264) Vincent van Gogh, *Still-life with*

Pitcher and Apples, about 1886. 265) Paul Cézanne, *The Hermitage near Pontoise*, 1881 (?). 266) Paul Signac, *Sailing-boats in the Harbour of Saint-Tropez*, 1893.



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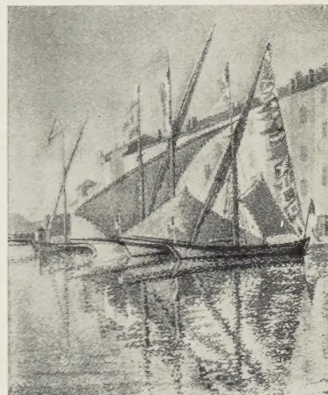
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